Save the Queen: Preservation + Adaptive Reuse in Hawai‘i

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School of Architecture
University of Hawai‘i at Mānoa

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We certify that we have read this Doctorate Project and that, in our opinion, it is satisfactory in scope and quality in partial fulfillment for the degree of Doctor of Architecture in the School of Architecture, University of Hawai'i at Mānoa.

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Table of Contents:

Abstract:

It is often difficult to view buildings as dynamic structures because of their static nature. However buildings are in fact highly dynamic and can speak to the public of both the past and present simultaneously. This is why adaptive reuse projects carry much more depth to their design than newly built structures. Adaptive reuse practices allow the chance for the public to actively get involved in the preservation of the built and cultural heritage of a place. As discussed in this document, the best approach for an adaptive reuse design shows juxtaposition between the original and the intervention. This approach shows respect to the original design as well as adds a new layer of history to an existing structure that the public can readily identify with. To test this theory, the Queen Theatre in Kaimuki, Hawai'i, is selected for an adaptive reuse project. The importance of this theater to local theatrical history, in addition to its strong community involvement, makes the Queen Theatre an ideal target as an adaptive reuse project in Hawai'i. The approach for the adaptive reuse of the Queen is formed by analyzing various examples of reuse projects and theater restorations in Hawai'i and internationally. The theatrical history and architectural theater developments in Hawai'i are also analyzed chronologically. As a result of this in-depth research, a sensitive reuse project specific to the Queen Theatre is developed. This design exploration serves as an example of an adaptive reuse project for Honolulu, Hawai'i, which has significantly less examples than many other cities. It also contributes to the existing body of knowledge of theater restorations in Hawai'i, which is severely limited as well.

Introduction:

Within the past few decades there has been a rise in adaptive reuse projects due to a combination of beneficial contributing factors. The more recent creative projects in this field have broadened the spectrum in terms of the extent of the 'adaptive' aspect of the designs. Many of these projects have claimed international architectural fame, most located in the urban centers of the world. However, this practice has yet to make a major mark upon the built environment of Hawai'i. Hawai'i, O'ahu in particular, has much to gain from employing such processes. Based on numerous case studies and research, I believe that O'ahu would be the ideal location for an adaptive reuse project. If successful, it would serve as an example of a possible alternative in the alteration of the built environment as well as explain the benefits associated with adaptive reuse. Due to the vast array of adaptive reuse project types, it is a matter of which level of adaptive reuse is most appropriate for Hawai'i and the Queen Theatre in terms of contexts; culturally, socially, and climatically to name a few. Through an exploration into the theatrical of Hawai'i, the importance of the Queen Theatre will be expressed further in this document as well as the decided upon approach for the reuse design.

The goals of this project are to produce an adaptive reuse proposal and design for the historic Queen Theatre that could be implemented if desired. This project will contribute to the body of knowledge by providing an example that could display the potential of adaptive reuse projects Hawai'i in order to protect the built heritage of a community and promote sustainable redevelopment. The current site conditions and observations of the physical state of the building are included in the subsequent research document. Overall the final adaptive reuse design of the Queen Theatre will retain the theater functioning as a theater at times, but will also be a flexible space that it allows for other types of gathering functions. The storefronts along the Wai'alae Avenue are adapted to better support the theater. The two adjacent lots will be the locations of additive pieces that will also support the theater.

Overall this project aims at serving as an example of the adaptive reuse potential as a common practice in Hawai'i, specifically where the original structure is only altered in a way that respects and works in union with the original design. Through this project the importance of

community involvement in the adaptive reuse project is shown as a prominent piece of the process.

Currently there are many varying definitions and professional viewpoints of adaptive reuse. The following are a few ideas currently within the academic community of the practice.

"Changes to existing buildings must therefore satisfy two sets of requirements. They must not only respect the identity of the building itself but also the specific local nature of its built and natural environment, pursuing an architectural style that is in keeping with its place of origin."[1] Pierre Thiebaut

"Adaptive reuse, or re-use, is a process that adapts buildings for new uses while retaining their historic features."[2] Jackie Craven

"Working on an existing building means coming to terms with is; such work involves juggling constraints additional to those arising from the program and from building regulations. These new constraints also act as a stimulus to the imaginations; they enable architectural solutions to be developed which would never have been invented from scratch."[3] Philippe Robert

"The aim is not preservation but transformation, an architectural, rather than a sentimental or historical approach to creating new form out of old fabric."[4] Kenneth Powell.

Due the many definitions out there for adaptive reuse there is a need to define it for this study. Over the research process, a great deal of time was spent evaluating the different approaches to this practice. I believe that adaptive reuse and historic preservation are indeed closely related but there is a significant difference that allows them to create two separate fieldS of their own. This difference has to deal with some sort of altering change bestowed upon the structure. Adaptive reuse does not necessarily imply a change of use. When no change of use is required,

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[1] Pierre Thiebaut. *Old buildings looking for new use: 61 examples of regional architecture between tradition and modernity.* (Stuttgart: A. Menges, 2007), 9.
[2] Jackie Craven, 1. "What Is "Adaptive Reuse"?", http://architecture.about.com/od/preservation/g/reuse.htm.
[3] Philippe Robert, *Adaptations: new uses for old buildings. Thematic Architecture.* (New York: Princeton Architectural Press, 1989), 4.
[4] Kenneth Powell, *Architecture Reborn : Converting Old Buildings for New Uses.* (New York: Rizzoli, 1999), 10.

it is an adaptation of how that particular function interacts with the space because the needs of even the same use change over time. The more common form of adaptive reuse is an entirely new function for a facility but the range of adaption is dependent on the quality and importance of the original structure. Later in this document I will define four categories of adaptive reuse that further emphasize these statements.

Research Methods:

Currently, there are a few research methods that are employed. The most obvious method necessary is the interpretive historical research method. This method is employed in the collection, analysis and interpretation of the historic data of the building/site for the project. This is the basis of which the adaptive reuse design will work off of. Another method that will be necessary is Qualitative research. Qualitative research is used to understand the current situation of the site. It will determine the current feelings of the public towards the site and its context. Lastly, the case study method will be an integral part of the research process. By evaluating examples and case studies, the varied degrees of adaptive reuse will be clarified and serve as a basis for the level of intervention in the design portion. It will also survey the relationships and interplay between the originals and interventions in a few case studies to gain and understanding of what is acceptable and successful.

Literature Review

The summary of existing knowledge section is an overview of the existing research that I have found in the initial stages of my search. I have divided the research into a few larger topic areas to compare and contrast the information found from various sources on the same topic. All these topics overlap is some way or another and in this review they are broken down for an easier understanding of each topic area. There are many well-known architects that have done adaptive reuse projects at one point in their career, proving that this area of architecture is relevant to the profession as a whole. The difficulty in separating the topic areas is the vast array of adaptive reuse project types because they can take a variety of forms. The approaches vary for the different projects as well; some are more straight forward and clean cut where as other are more artistic interventions upon the original. The following subtopics will aid in further defining the areas of adaptive reuse that are relevant to me.

Summary of Existing Knowledge

History of Adaptive Reuse

Most books on adaptive reuse touch upon the history of the practice briefly in their introductions before continuing on into the more modern projects. This section is focused on the origins of adaptive reuse practices. Adaptive reuse was common practice before the industrial revolution, as Sherban Cantacuzino points out in his book *Re-architecture: old buildings/new uses.* It was only after the advances made during the industrial revolution that it became 'normal' to demolish and build new rather than recycling an old building. This was due to many contributing factors that made it more economically efficient, such as cheap labor and materials as well as new building technologies and material knowledge. It was easier, faster, and cheaper to build new buildings. Prior to the industrial age it was common place for buildings to be recycled because of the stability of most buildings, it was often that the form outlived the function within.

Cantacuzino cites a historic example of adaptive reuse that I have experienced firsthand, the Roman Arena, in Arles, France. A larger scale example would be the town of Split, Croatia which was built in and around Diocletian's Palace. Diocletian's Palace was a roman palace built for Emperor Diocletian around the 4th century A.D. It became a UNESCO world heritage site and currently still houses many residents, retail and commercial activities within the walls.

History is filled with examples of adaptive reuse but for purposes of this project a brief delve into the past is all that is needed. A basic knowledge of where and when the origins of adaptive reuse were as well as why it became a rare occurrence until the past few decades.

Case Studies/ Examples

Precedents are the main source of information when it comes to developing a design for the final product. The precedents show what has been done, what has worked, what has not, as well as what is possible. In this particular area there is a wealth of information. The following books, as listed in the bibliography, focus main on case studies, with a wide range of types, scales, and creative interpretations; Richard L. Austin's *Adaptive reuse : issues and case studies in building preservation,* Sherban Cantacuzino's *Re-architecture: old buildings/new use,* Moore and Ryan's *Building Tate Modern: Herzog & De Meuron,* Kenneth Powell's *Architecture reborn : converting old buildings for new use,* Charle Bloszies *Old Buildings, New Designs,* Nora Richter Greer *Architecture Transformed,* and Philippe Robert's *Adaptations: new uses for old buildings.* A useful web site with great case study examples is http://adaptivereuse.info/.

Each of these sources has different ways of organizing their cases. Some sources organize based on the new type of function, whether it is institutional, residential, etc. and others have organized based on the original function of the structure. Moore and Ryan's *Building Tate Modern: Herzog & De Meuron,* is focused on a single project, it takes one through the whole process from site selection, design competition, construction, and final product.

Smeallie and Smith's *New construction for older buildings: a design sourcebook for architects and preservationists,* is organized according to the level of intervention. This book is good for breaking down the various approaches to the projects from adapting only within, or around, or on the structure itself. This also leads to the major debates and issues in the adaptive reuse field. The main debate is between aim towards preservation or innovation. There are contrasting views of this debate between each source. There is the more conventional approach like that of Pierre Thiebaut is, "Changes to existing buildings must therefore satisfy two sets of requirements. They must not only respect the identity of the building itself but also the specific local nature of its built and natural environment, pursuing an architectural style that is in

keeping with its place of origin."[5] Philippe Robert's approach is that of debating and comparing the techniques of Historic Preservation, Re-Interpretation, or the affirmation of contrast. The viewpoints change depending on the significance of the building being adapted as well as the state of the chosen building.

Technical Considerations of adaptive reuse

In terms of process, I compared and contrasted two of the sources which are basically guides for the entire process of adaptive reuse project from cradle to grave. These two sources are Stanley J. Radbun and Richard M. Kelso's *Building evaluation for adaptive reuse and preservation* and Robert W. Burchell's *The adaptive reuse handbook: procedures to inventory, control, manage, and reemploy surplus municipal properties.* Understanding these two sources will aid in establishing an approach to the design portion of the project following the research phase.

Hawai'i Theatrical History

The main source of information in this particular area is the book titled *Theatres of Hawai'i* by Lowell Angell. Other sources of information are the Historic Hawai'i Foundation and the organizations that currently run the existing theaters.

[5] Thiebaut, *Old buildings looking for new use: 61 examples of regional architecture between tradition and modernity*, 9.

Background of Adaptive Reuse

The desire to define and separate the world around us into neat and separate categories is human nature. Through this approach the larger world is broken down into smaller and more manageable segments that make it easier to understand and find clarity out of the chaos that exists. This mentality is transferred to architecture as well. We define buildings by a certain style, function, or time period and certain characteristics of a structure make it qualify as one category or another. Hence, architecture serves as both a tool of expression and communication for a set of architectural ideas, as well as a visual definition of a set category in which it is placed. These buildings are defined with the set function that was attached to it from its moment of conception. Unfortunately, or fortunately depending on the point of view, most buildings outlive their original function. Either its intended functions out grows the structure or it ceases to further exist, the point being that without the function is the building still defined as it originally was? By altering an existing building, one is able to give it a new life but the approach to the alteration can change the identity of the building as a whole, as well as its context. Should a reuse of a building build off of the layers of history present within a structure or should it redefine it entirely?

This practice of altering existing buildings for new uses is known as adaptive reuse. Adaptive reuse, as a practice is vast and difficult to define. This practice is often defined as, "Adaptive reuse, or re-use, is a process that adapts buildings for new uses while retaining their historic features."[6] This definition, while technically correct, fails to encompass the intangible aspects that are involved, and sometimes the main driver, of adaptive reuse projects. It also fails to express how the practice is both highly active and dynamic in terms of both design and conservation. Most importantly it fails to acknowledge the important role an adaptive reuse project plays in altering its context.

Range of Adaptive Reuse

Adaptive reuse was common practice before the industrial revolution, as Sherban Cantacuzino points out in his book *Re-architecture: old buildings/new uses*. It was only after the

[6] Craven, "*What Is "Adaptive Reuse"?".*

advances made during the industrial revolution that it became 'normal' to demolish and build a new rather than recycling an old building. This was due to many contributing factors that made it more economically efficient, such as cheap labor and materials as well as new building technologies and material knowledge. It was easier, faster and cheaper to build new buildings. Prior to the industrial age it was common place for buildings to be recycled because of the stability of most buildings, it was often that the form outlived the function within. A primary historic example of adaptive reuse is the Roman Arena, in Arles, France. It was built in 1 B.C. as an arena for entertainment purposes but transformed in the 5th century A.D. into a town with the arena main central floor as the town square.[7] Furthermore the arena is still active in modern times. It currently hosts several bull fights a year and allows tours of the facility as well.

A larger scale example would be the town of Split, Croatia which was built in and around Diocletian's Palace.[8] Diocletian's Palace was a roman palace built for Emperor Diocletian around the 4th century A.D. It became a UNESCO world heritage site in 1979 and currently still houses many residents, retail and commercial activities within the walls.[9] The peristil alone exemplifies the transition of palace to city over the different periods of history. The peristil, the more frequent spelling is the Greek term peristyle, is the open rectangular space in the center of the original palace structure. Within the

Figure 1 Top: Diocletian's Palace circa 4th century A.D.
Figure 2 Bottom: Town of Split present day. Source: http://www.croatianculture.info/urban_culture.html

[7] Robert, *Adaptations: new uses for old buildings. Thematic Architecture,* 6.
[8] Robert, *Adaptations: new uses for old buildings. Thematic Architecture*, 7.
[9] "Historical Complex of Split with the Palace of Diocletian." UNESCO, accessed Oct 2011. < http://whc.unesco.org/en/list/97>.

peristil there are Roman columns, in addition to examples of architecture in the Romanesque, Gothic, Renaissance and Baroque styles as seen in Figure 3.[10] The octagonal structure seen in Figures 1 and 2, displaying the palace and current city, is the mausoleum that has since been converted into a cathedral with the attached bell tower designed in the Romanesque style.[11] History is filled with examples of adaptive reuse but for purposes of this project a brief delve into the past is all that is needed.

In general, the evaluation of the practices of adaptive reuse will be broken down into four primary design approaches. Though there are many grey areas that make it difficult to define distinct categories because each project is unique, it is still possible to generalize enough to make a few vague divisions. The first typology of adaptive reuse is the project types that minimize the exterior alterations while maximizing the interior work. The second type consists of adaptive reuse projects that do a medium level of internal and external alterations. The third type of adaptive reuse involves extreme alterations on both, the exterior and the interior that borders on façadism. Lastly, the analysis will cover the adaptive reuse project type that is carried out in a minimal fashion to the existing and have a more natural process of growth than the previous examples.

Figure 3 Peristil Split, Croatia. Shows examples of the different periods of architecture Source: http://www.camping.hr/sadrzaj/stranica_podnozje/1274/Split(Peristil).jpg

Adaptations to a building for a new purpose almost always deal with the reconfiguration or renovation of the interior. The first type of adaptive reuse is quantified by the intense adaptations on the interior of the original with very little done on the exterior. It is the interior

[10] Historical Complex of Split with the Palace of Diocletian.
[11] Historical Complex of Split with the Palace of Diocletian.

portion of the building that the new users will interact with the most so it is only proper that it would be reconfigured to meet the needs of the new potential uses of the space. One of the main issues encountered in all adaptive reuse projects is the continuity of the architectural vocabulary, mentioned earlier, and this type of project is likely to make the least amount of impact in this sense. However, this typology ventures dangerously close to 'façadism'. Façadism is the phenomenon that occurs when a structure is selected and is completely gutted so it is nothing more than a shell and all that is retained is the façade. Façadism is an often occurrence but is frowned upon by conservationists. The advantage of minimal work done to the outer shell helps maintain clarity in the language of a building and is set to make the least impact on the larger context of an area. However, the main judge of an adaptive reuse project isn't necessarily the visual outcome of the project. Retaining the majority of the exterior appearance contributes to the success but, the main factor is how well it works with the context both tangible and intangible.

Figure 4: Aerial view of the Lingotto Factory. Source: http://www.globalsiteplans.com/environmental-design/lingotto-fiat-creative-reuse-of-futurist-industrial-structures/

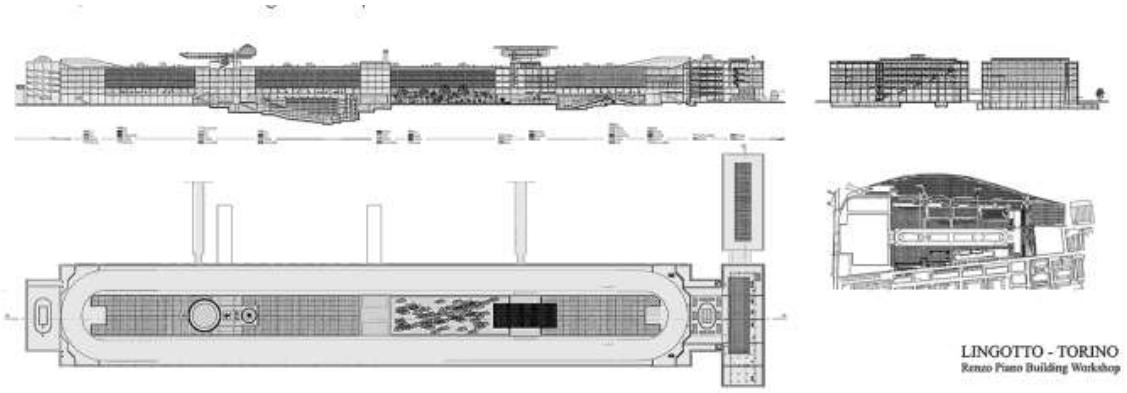

Figure 5: Plans and Sections of the Lingotto displaying the main features such as its internal courtyards and its racetrack. Source: Berens, 60

One example of this type of project is the Fiat Lingotto Factory in Turin, Italy. As seen in Figure 4, the factory was once the auto factory of Fiat. It was originally built on the outskirts of the Lingotto neighborhood in Turin but the town grew to encompass the facility. The building originally had no intention to work with the surrounding fabric since it didn't exist at the time of construction so the relationship between the city and the factory was minimal physically.[12] One half the building was completely surrounded by railroad tracks and the other half was parking.[13] Built between 1917 and 1921, it was a concrete structure, and fairly large, as is consistent with most industrial structures of the time. The most noticeable features of this building were the four large internal courtyards and the racetrack on the rooftop. Eventually the factory became outdated and by 1982 the production of the last auto was completed in this factory. By this point the building had been around for more than 50 years and had become significant to the city. It was a landmark and the people of the town valued its presence, so a competition was launched to see what could become of the former factory. The main requirement of the project was that the new use be incorporated into the life of the city. Many big name architects entered the competition; the result was the win of the Renzo Piano Building Workshop. The main essence of the structure was maintained as to identify the industrial past but the alterations allowed it to become a symbol of the postindustrial future of the city of Turin.[14] The interior adaptations resulted in a program consisting of a convention center, exposition hall, concert hall, theaters, hotel, retail stores, and offices for the city of Turin as well as Fiat. In order to engage the building with the existing built fabric the railroad tracks and rail yard adjacent to the building were replaced by open plazas and

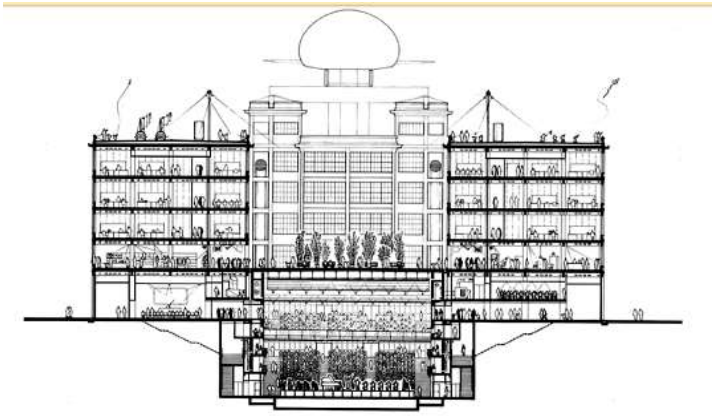

Figure 6: Section Cut through the newly integrated performance space. Source: Berens, 60.

[12] Carol Berens, *Redeveloping Industrial Sites: A Guide for Architects, Planners, and Developers.* (Hoboken, NJ.: Wiley, 2010), 58
[13] Berens, *Redeveloping Industrial Sites: A Guide for Architects, Planners, and Developers,* 59
[14] Berens, *Redeveloping Industrial Sites: A Guide for Architects, Planners, and Developers,* 59.

outdoor spaces for public gathering. The interior alterations were striking enough to make an impact and make it obvious that there was a difference between the original structure and the interventions but since it wasn't altered on the main exterior shell of the building it is less noticeable immediately. The main features being a domed conference center at the rooftop track and a gallery. As seen in the section and elevation images (Figures 6 and 7), the two main additions pop out of the roof plane. This project also reiterates the design decision to affirm the contrast between the historic portion and the intervention. I feel by distinguishing the new from the existing it both respects and compliments the original. This stark contrast was a topic of much conflict because many felt it was too different and did not compliment the original. I feel that the contrast is the best approach to adaptive reuse because it allows for the difference to be readily seen, which allows for the main features of the original structure to be acknowledged and a relationship is formed between the two.

Figure 7: Former turbine hall, main entry into Tate Modern Source:http://www.thefirstfew.com/wp-content/uploads/tate_modern.jpg

The second approach to adaptive reuse is a medium level of adaptations done both internally and externally. This type creates a more dynamic interaction on the exterior than the previous typology because it deals with a composition of the intervention with the existing. This type is generally more noticeable because it deals with interplay between existing and new forms. It becomes important to keep a balance with the existing building as well as the context. This type also tends to evoke strong emotional response from the main stakeholders of a project, the public, because it makes physically noticeable alterations to a building shell. In this theoretical approach Kenneth Powell's definition of adaptive reuse fits best, "The aim is not preservation but transformation, an architectural, rather than a sentimental or historical approach to creating new form out of old fabric."[15] This approach creates a new language through the conversation between the two components. Typically the application of this style

[15] Powell, *Architecture Reborn : Converting Old Buildings for New Uses*, 10

of adaptive reuse usually pertain more to publicly oriented buildings, especially those converted to cultural uses. A successful example of this typology that will be covered is the Tate Modern in London, England.

The Tate Modern in London was formerly a power station on the south bank of the Thames River. Originally built in two stages between 1947 and 1963, it was designed by Sir Giles Gilbert Scott. The power station was subsequently shut down in 1981. In 2000 the building was converted into a museum for the Tate group by the architects Herzog and De Meuron. The adaptive reuse also involved the connection of the museum across the Thames to St. Paul's Cathedral through the creation of the Millennium Bridge as a means to activate the river bank. This project is successful because it utilized a major landmark building along the water front while creating connections to the surrounding cultural landmarks. The designers maintained the turbine hall as an open space that allowed great flexibility in the range of exhibition types that could occupy it (as seen Figure 8). Currently Tate Modern is the most visited modern art gallery worldwide, and the third most visited cultural landmark in England. The design was the result of a competition and it is was Herzog and De Meuron's design decision to retain the majority of the existing building that made them stand out amongst other the competitors. The main exterior intervention was a two story 'light beam' structure incorporated on the roof top. This addition allows the building to take advantage of its stunning views of central London. A similar 'light beam' structure capped the 99 meter tall chimney that was retained because it was a strong defining feature of the original structure.[16] The exterior additions added to the overall form in a distinctly different style but still visually interplayed on the original motifs of the building,

Figure 8: Tate Modern London, England source:http://ktblue.files.wordpress.com/2011/09/tate_modern_0805.jpg

[16] Rowan Moore and Raymund Ryan, *Building Tate Modern: Herzog & De Meuron transforming Giles Gilbert Scott.* (London: Tate Gallery Publishing, 2000), 5.

creating interplay between the forms and material types. The original interior flexibility of space only required alterations to make it suitable for the display of art.

The third adaptive reuse type is exemplified by adapting to the extremes. An example of adaptive reuse of this type is the CaixaForum. It was created by the same architects as the Tate Modern but the intervention was much more flamboyant than in the preceding example. Herzog and De Meuron's CaixaForum Madrid was an adaptive reuse project to create a post-modern art gallery from a vacant industrial building located in a prominent cultural district, the Paseo del Prado, in the center of Madrid. Constructed in 2001 through 2007 the architects hollowed out the building and removed its base to create a dynamic covered plaza entrance. Capping the existing brick structure is a rusted steel intervention that starkly contrasts from the rhythmic brick skin. A frontal plaza welcomes the pedestrians from the street level and an adjacent building creates a distinct enclosed plaza through the use of a green wall as seen in the picture of the main approach to the building (Figure 11). The original building was built in 1899 and was significant because it is one of the few remaining markers of the industrial past of Madrid. Herzog and de Meuron were quoted about their approach to reusing this building and what drove the design decisions at the start of the project, "The only material of the

Figure 9: CaixaForum before adaptive reuse Source:http://www.arcspace.com/architects/herzog_meuron/caixa/5caixa.jpg

Figure 10: CaixaForum Madrid, Spain Source: http://25.media.tumblr.com/tumblr_lj8u5mG1fO1qaxlnmo1_500.jpg

old power station that we could use was the classified brick shell. In order to conceive and insert the new architectural components of the CaixaForum Project, we began with a surgical operation, separating and removing the base and the parts of the building no longer needed. This opened a completely novel and spectacular perspective that simultaneously solved a number of problems posed by the site."[17] The degree of alteration done to the original structure of this building also defines it as façadism, but as the architects mentioned in the previous quote these actions were necessary to convert this industrial building into a successful gallery. The contrast between the intervention and the original is obviously seen through the materiality of the shell but also in the arrangement of spaces. The degree of complexity increases within the addition to the top of the former power station. In order for this project to be successful in the major cultural district it was placed in, it needed to be more noticeable. Its form had to be able to draw in visitors because of the large number of other museums located within walking distance from this gallery. Also, though the original building had a strong industrial character, it wasn't quite strong enough aesthetically as well as structurally to be able to have a minimal conversion. Through personal experience, the form of this building does have the ability to draw in its visitors from the street. It is a combination of the open plaza, the green wall, and the mystery of its entrance that entices the public to further explore this building. The feeling of entering a building by walking under its seemingly floating façade is a bit disorienting at first but helps feed the curiosity of what the interior could contain with an unorthodox entrance such as that. The water feature tucked into the most inner portion of the plaza under the building is hidden until you go further under the floating building. The sounds of the water also serve as a beckoning tool because it sparks curiosity of where the

Figure 11: CaixaForum rear approach Source:http://www.arcspace.com/architects/herzog_meuron/caixa/5caixa.jpg

[17] "Herzog & de Meuron CaixaForum Madrid." ArcSpace.com. Accessed 1 Dec 2011. http://www.arcspace.com/architects/herzog_meuron/caixa/caixa.html.

sound of running water could be coming from. The main entrance stair into the CaixaForum is flanked on the interior by angular metallic plains that are a stark contrast from the exterior industrial brick shell. The interior shows very little difference between the new and existing because the only existing was the brick shell. The rustic steel screens of the roof intervention are visible from the café space in the upper level, through the windows of the café

The last category that will be discussed is the adaptive reuse approach of adapting in a minimal fashion to the existing. This type of project has a more natural process of growth than the previous examples. The current category usually consists of alterations and adaptations in the form of building around or alongside (additions to the existing building) and reconfigurations of interior spaces. Throughout the buildings life cycle this type is seemingly more subtle and sometimes does not involve a change of use necessarily. When the use of the building use is unchanged the project is adaptive in the sense that the spaces are altered to fit is current purpose in a different manner, where the original form was no longer functional for the purpose. The example used for this is yet another museum and also a Tate Gallery as well. The Tate Britain, though originally conceived as a building to house and display the art of England, was chosen because of its adaptive reuse of site as well as the latest addition and modification of the building to accommodate changing needs of the time. Tate Britain was built in 1897, designed by Sidney E.J. Smith.[18] and since then has gone seven significant phases of addition or modification. The plans displayed in Figure 12 show its change in form over time. The original building on site was demolished in 1890 but it is the history of this particular building and site

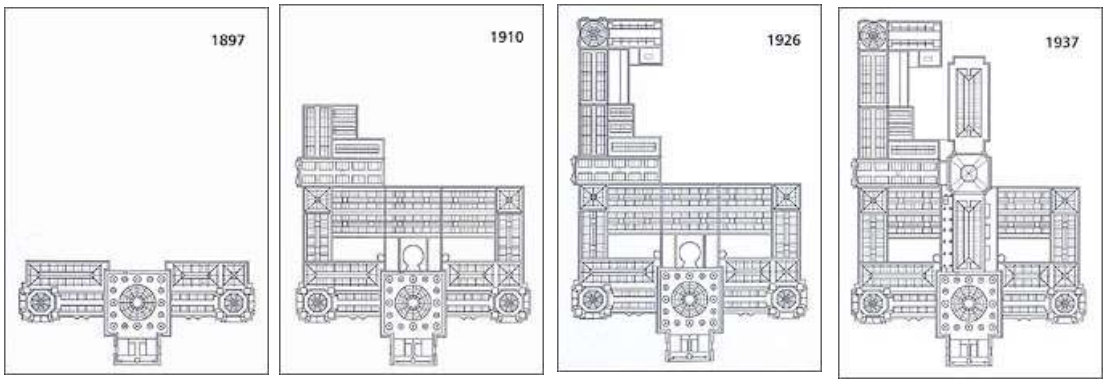

Figure 12 Development of Tate Britain Source: http://www2.tate.org.uk/archivejourneys/historyhtml/bld_brit_extensions.htm

[18] "Archives: Tate History." Tate. Accessed 2 Dec 2011. http://www.tate.org.uk/archivejourneys/historyhtml/bld_brit_extensions.htm.

that made it a curious location for an art gallery. It was originally a prison, Millbank Penitentiary to be exact. It was the largest prison in Europe in its time and was the main point of departure for the prisoners being sent to the penal colony of Australia.[19] The site was chosen as explained on the Tate Gallery website, "Although decaying and derelict (with the added gloomy association of the notorious and disease-ridden prison), the potential of the site with its river views and space to build was recognized, and in 1892 Millbank was officially chosen as the site for the new 'National Gallery of British Art'." [20] The latest alteration was the result of the Tate Modern being opened that caused the change in the art works that would be displayed. In 2001 the Tate Britain altered five existing galleries and added a new entrance. They also converted storage areas into a research center and added ten new galleries. The building itself has never changed uses but it is a successful adaptive reuse of a site and a reuse of spaces that change according to the art that is chosen for display.

[19] "Archives Tate History."
[20] "Archives Tate History."

Theaters of Hawai'i

Birth of Theater in Hawai'i

In the period of 1847-1969, nearly 125 years, Hawai'i saw the creation of over 400 theaters throughout its islands, the majority of which were concentrated on O'ahu.[21] The very first theater to present movies to the public was the New Opera House, which was built in 1896.[22] It was the reconstruction of the Music Hall (1881) that had burnt down in 1885. Located next to Ali'iolani Hale and across of 'Iolani Palace, it seated 600 and was naturally ventilated. Designed by the well-known architects C.B. Ripley and C.W. Dickey, it was demolished in 1917 to make way for the Federal Building.[23] The Opera House was also the first theater to show talking films in 1909. [24]

Early Theater typology

Most theaters, after the popularization of moving pictures, were converted storefronts,[25] meaning these spaces were not originally conceived as theaters. The first purposely built theater in Hawai'i was the Orpheum in 1898;[26] its capacity was only rivaled by that of the Opera House. It was opened by Charles Desky on Fort Street.[27] In 1899 it was bought by Joel C. Cohen, who would be one of the founders of Consolidated Amusement Company.[28] Aside from the few theaters that were purposely built, most of the early theaters were either converted store fronts, as previously mentioned, or open air theaters. Open air theaters were popular at the time because of the tropical climate. This allowed them to operate outside all year round in the comfortable nights in Hawai'i. Secondly, there was the advantage of the natural ventilation. They specifically advertised as, "not an ill-smelling closed auditorium."[29] Thus the climate provided an advantage to the early open air theaters. One such

[21] Lowell Angell, *Theatres of Hawai'i*, (Charleston, SC: Arcadia Publishing, 2011), 8.
[22] Angell, *Theatres of Hawai'i*, 9.
[23] "Hawaiian Opera House," *Hawai'i Time Machine* (blog), Last modified Feb 09, 2011.
[24] Angell, *Theatres of Hawai'i*, 17.
[25] Angell, *Theatres of Hawai'i*, 20
[26] Angell, *Theatres of Hawai'i*, 16.
[27] Angell, *Theatres of Hawai'i*, 16
[28] Angell, *Theatres of Hawai'i*, 16
[29] Angell, *Theatres of Hawai'i*, 17.

example is the Park Theatre, located at Fort Street and Chaplain Lane, which operated from 1909-1911. [30]

Formation of Consolidated

Consolidated Amusement Company, which is still in operation to date, was one of the original movie groups in Hawai'i. It all started with Joel C. Cohen. Cohen was a former fur trader and soldier before he became involved in show business. His first theater purchase was mentioned earlier, the Orpheum. Unfortunately, the Orpheum burnt down in 1910.[31] Next, Cohen took over another downtown theater, previously known as the Bonine, and renamed it the New Orpheum. [32] By 1911 the Honolulu Amusement Company was formed by several independent theater operators. Their president was Joel C. Cohen and the vice president was J. Alfred Magoon.[33] In 1913 Cohen and the son of J.Alfred Magoon, John Henry Magoon, bought out the other operators and formed the Consolidated Amusement Company.[34]

Consolidated saw its decline in the late 1950's. At its peak they operated over three dozen movie theaters but after the 50's they were sold several times. The first sale went to a developer who sold off much of their real estate. The next was a Seattle business man who in turn sold it Pacific Theaters in 1959.[35] Consolidated Theaters was most recently sold by Pacific Theaters in 2008 to Reading International Inc. for $69.3 million.[36]

The First Grand Theaters

Hawai'i's theaters, though numerous, still could not compare to the grand theaters of the continental United States until the early 1920's. Months apart, in 1922, Hawai'i saw the

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[30] Angell, *Theatres of Hawai'i*, 18.
[31] Angell, *Theatres of Hawai'i*, 17.
[32] Angell, *Theatres of Hawai'i*, 17.
[33] Angell, *Theatres of Hawai'i*, 17.
[34] Angell, *Theatres of Hawai'i*, 17.
[35] Angell, *Theatres of Hawai'i*, 123.
[36] Rick Daysog, "Hawaii's Consolidated Movie Theaters Sold." *The Honolulu Advertiser*, Feb 16, 2008, Accessed March 1, 2012, http://the.honoluluadvertiser.com/article/2008/Feb/16/bz/hawaii802160333.html.

opening of the two of Honolulu's most elegant theaters.[37] Though not quite at the level of their mainland counter parts, the Princess Theatre and Hawai'i Theatre were the grandest theaters the people of Hawai'i had seen up to that point in time.

The Princess Theatre, originally conceived as The People's Theatre, began its planning in 1918. There were numerous well-known local leaders involved in the planning processes such as Prince Jonah Kūhiō and Prince David Kawānanakoa.[38] Prince Kūhiō sadly was not able to see the theatre realized as he passed away in January of the year the theater was completed. The architects were Honolulu based Clinton B. Ripley, Louis Davis, and Ralph Fishbourn.[39] Its original design followed the Beaux arts tradition and featured stadium style seating for approximately 1,650 people. Unfortunately, in the construction phase the company building the People's Theatre ran out of funds. The project was picked up by Louis Greenfield, completed and renamed The New Princess. The official opening was on November 8, 1922 showing *Sherlock Holmes*. The finished product boasted an elaborate and large lobby filled with plants and a 1,650 seat theater.[40] The Princess was famous for their weekly *Princess Pot Luck Shows* that started promptly at 10 o'clock in the evening after the end of the last film showing for the night. The Pot Luck Shows usually featured local talent and were almost always sold out. The shows came to end on Saturday, December 6, 1941 because of the entrance into the Second World War. The Princess was converted into a Cinerama in 1958.[41] It was the thirteenth location in the United States to be converted for Cinerama. The main changes for Cinerama were the deeply curved screen necessary for this function and the need for three projectors. The Princess, in subsequent years, saw a decline and eventually was demolished in 1969.[42]

When the two grand theaters were being built, it became a race to the finish to see who would be the first to open. The Hawai'i Theater beat the Princess to opening day by two months. The Hawai'i Theatre was originally meant to be the new Bijou, as it was on the site of

[37] Angell, *Theatres of Hawai'i*, 33.
[38] Angell, *Theatres of Hawai'i*, 33.
[39] Angell, *Theatres of Hawai'i*, 33
[40] Angell, *Theatres of Hawai'i*, 47.
[41] Angell, *Theatres of Hawai'i*, 51.
[42] Angell, *Theatres of Hawai'i*, 55.

the old Bijou, and started construction in 1921.[43] Its architects were Walter Emory and Marshall Web.[44] The Hawai'i Theatre, built in the neoclassical style, opened on September 6, 1922. It served as the flagship for the Consolidated Amusement Company until the completion of the Waikīkī Theatre in 1936.[45] The Hawai'i Theatre housed an extensive collection of art and elaborate furnishings. Many of the pieces of art that once hung in the Hawai'i Theatre are still unaccounted for; some of these works were from prominent artiste. The theaters interior contained 1,760 seats and a few private boxes for the more exclusive clients. Around 1936 the lobby went through a renovation and was changed to a tropical moderne motif.[46] The wrap around neon marque was also an addition that came about in the late 1930's. The Hawai'i saw its decline in the 1970's until its final closure in 1984. Reopened in 1996, their restoration effort continued until 2005, and is still in use today. Restoration efforts of the Hawai'i Theatre will be explained the section of this chapter titled *Restoration Efforts*.

[43] Angell, *Theatres of Hawai'i*, 34.
[44] Matt Luttrell, "Hawai'i Theater", *Innov8*, Mar/April 2011, 20.
[45] Luttrell, "Hawai'i Theater", 20.
[46] Angell, *Theatres of Hawai'i*, 43.

Timeline of theaters on O'ahu, Hawai'i 1847-1964

(Timeline dates from[47])(See Maps Chapter for Locations)

1847: The Thespian (Closed and demolished 1848)

1848: The Royal Hawaiian (Closed1879, demolished 1881)

1853: The Varieties (Burned down 1854)

1881: The Honolulu Music Hall (Burned down 1895)

1896: The Hawaiian Opera House

-Showed the first motion pictures in 1897

Figure 13: Hawai'i Opera House Source: http://hawaiiantimemachine.blogspot.com/2011/02/hawaiian-opera-house.html

1898: The Orpheum (Burned down 1910)

-1906 became to the first theater to show movies on a regular basis

Figure 14: New Music Hall Source: http://hawaiiantimemachine.blogspot.com/2011/02/hawaiian-opera-house.html

1899: The Asahi , Japanese Dramas (burned down 1900)

1903: Chinese Theatre

1907: Bailey and Lawson's Art Theatre (closed 1910)

1908: The Second Asahi (demolished 1928)

1909: Park Theatre, open air (stopped 1911)

1909: The Empire (demolished 1933)

1910: The Bijou (demolished 1921) current site of the Hawai'i Theatre

[47] Angell, *Theatres of Hawai'i*, 9-126.

1910: The Savoy, renamed the Hawai'i (closed 1921)

1912: The Liberty, renamed the Nikkatsu in 1965 (closed 1984, demolished 1990)

1914: The Beretania Theatre (closed 1967)

1916: The Pawa'a (closed by 1929)

1920: Chinese Theatre, built on site of 1903 Chinese Theatre, renamed Honolulu-Za. Figure 15 (Demolished early 1960's)

Figure 15: The Honolulu Za circa 1930's Source: Honolulu Magazine, August 2011. Theaters of Hawai'i

1922: The Hawai'i Theatre

1922: The Princess Theatre (demolished 1969)

1922: The Kaimuki Playhouse (demolished 1982)

1922: The States (Closed 1930)

1925: Nihon-Kan, renamed Koen Gekijo in 1934, and Nippon in 1952 (demolished 1965)

1928: The Roosevelt, renamed The Rex in 1970's (demolished 1985)

1929: The New Pawa'a (Closed 1999 and converted)

1930: The Palama (Closed and Converted 1970)

1930: Farrington Hall, UH Mānoa (Demolished 1960's)

1930: The Waipahu Theatre (closed and converted 1970)

Figure 16: The Princess Theatre Source: http://www.flickr.com/photos/kamaaina56/4696571733/sizes/o/in/photostream/

1931: The Haleiwa (Unauthorized demolition 1983)

1935: The King Theatre (Closed and demolished 1986)

1935: The Wahiawa (Closed and demolished)

1936: The Queen Theatre (Closed 1985)

1936: The Waikīkī Theatre, Figure 17 (demolished 2005)

1936: The Kapahulu (demolished 1980)

1936: The Liliha (Closed 1962, demolished)

1937: The Kewalo (Closed 1957, converted)

Figure 17: The Waikiki Theatre Source: http://cinematreasures.org/blog/2005/4/27/hawaiis-waikiki-theatre-demolished

1938: The Palace Theatre, renamed The Nippon 1965 (demolished mid 1980's)

1938: The Toyo, Figure 18 (demolished 1988)

1939: The Varsity (Demolished 2008)

1941: Kokusai Theatre, renamed the International (closed 1963)

1942: The Kuhio (Demolished 1996)

1957: Kaiser Dome, Hilton Hawaiian Village (demolished 1999)

1962: Kamehameha Drive-In

1965: Kailua Drive-In

Figure 18: The Toyo Source: http://cinematreasures.org/blog/2005/4/27/hawaiis-waikiki-theatre-demolished

1963: Kennedy Theatre, UH Mānoa

1964: The Toho, renamed Consolidated Kapi'olani in 1976 (converted 1988)

1964: The International, renamed The Empress (closed 1973, converted see Figure 19)

1964: Royal Theatre, Figure 18,(demolished 1982)

1964: Honolulu International Center, renamed Neal Blaisdell Center

Figure 19: The Royal Theatre Source: Honolulu Magazine, August 2011. Theaters of Hawai'i

Figure 20: The former International/ Empress (Current State) Source: http://midlifecrisishawaii.com/tag/kapahulu-theater

Demolition of Landmarks

Theaters thrived in Hawai'i from the mid 1800's until the 1970's. With the start of the seventies began the decline of neighborhood theaters. Slowly they were replaced by multiplexes. These multiplexes were so detrimental to the neighborhood theaters because they not only offered a wider variety of movies to watch, they also were most often conveniently located in shopping malls with parking. The old neighborhood theaters and road side shops proved to be no match for the diverse shopping malls/ multiplex combination. The following theaters are examples of true theatrical gems that were lost due the shift of audiences to multiplexes.

The Princess, once a treasured gem, was demolished in 1969. The Princess was one of two grand theatres constructed in 1922. It saw its decline starting in the 1960's. After its closure in 1968, The Princess became a victim of urban renewal in the downtown area of Honolulu. The pipe organ that once graced the Princess Theatre was saved and relocated to the Hawai'i Theatre.[48]

The Toyo, another member of the Consolidated Amusement Company, opened on June 16, 1938.[49] It was made to show Japanese films for the large Japanese population that lived in Hawai'i at the time. Designed by C.W. Dickey, the design was based off of the Ieayasu Shrine in Japan.[50] The street side was set back and allowed for the movie goers to be welcomed by a landscaped koi pond as they approached the ticket booth along flanking walkways. The ticket booth was free standing in an open air lanai. The Asian theme was carried on into the interior as evident through the detailing on the wall panels and ceiling. The Toyo was an oriental inspired gem that was demolished in March of 1988.[51] Its loss was felt greatly by the community, especially since there were failed efforts to save it. It was replaced by a credit union building.

Waikīkī Theatre, designed to be the flagship of Consolidated Amusement, was also known as the 'Tropical Jewel of Honolulu', designed by C.W. Dickey as well. The design was

[48] Angell, *Theatres of Hawai'i*, 54.
[49] "Archi[tech]: Toyo Theater." Hawaii Time Machine (blog), Sept 19, 2011, Accessed Oct 1, 2011.
[50] Angell, *Theatres of Hawai'i*, 76.
[51] Angell, *Theatres of Hawai'i*, 79.

considered 'tropical moderne' and much like the Toyo theatre by the same architect had a courtyard buffer between the street and the entrance. The courtyard at the Waikīkī Theatre was much larger than the one at the Toyo, and contained numerous tropical plants and a large fountain. The auditorium itself had artificial tall coconut trees along the side walls and the proscenium was a rainbow that framed the stage/screen. Opened on August 20, 1936, the Waikīkī Theatre was Hawai'i's most unique theater to date. It had a capacity of 1,353.[52] It was a single screen theater for its entire existence. A new screen was placed in the 1960s that covered the original rainbow proscenium. The large fountain and courtyard disappeared for the purposed of concession and retail in the 60's as well. Unfortunately due the increased value of the real-estate and the decline of an audience the Waikīkī Theatre closed in 2002 and was demolished three years later.[53] Its loss was significant because it was considered by many to be a good example of Hawaiian regional architecture.

The Varsity, previously on University Avenue, is extremely pertinent when considering the need to save the Queen Theatre. The Varsity opened on September 8, 1939.[54] The architect that designed it was the same architect that created the previous two theaters mentioned, the Toyo and Waikīkī Theatres. It had a 900 seat capacity, and in the 1960s it was rented out as a lecture hall to the University of Hawai'i. In 1985 the Varsity interior was twinned to allow for two films at the same time. Its 68 year run came to an end in March of 2008 when it was sold and demolished, only to be replaced by a parking lot.[55] The loss of this theater is significant in the theatrical history of Hawai'i because it was the last operating freestanding neighborhood theater.

[52] Angell, *Theatres of Hawai'i*, 91,98.
[53] Angell, *Theatres of Hawai'i*, 106.
[54] Angell, *Theatres of Hawai'i*, 80.
[55] Angell, *Theatres of Hawai'i*, 80.

Restoration Efforts

The Hawai'i Theatre

Figure 21: Interior Hawai'i Theatre circa 1922
source:http://www.uncg.edu/aas/itc/thr100/unit4/part1b.html

The Hawai'i Theatre, as mentioned earlier, was one of the theatrical jewels of Hawai'i. Many newspapers at the time of opening had even gone as far as to proclaim the Hawai'i Theatre as the "Pride of the Pacific".[56] It was named to the Register of National Historic Places in 1978, but yet closed in 1984[57]. Consolidated did not think it was financially feasible to keep the termite ridden, leaky theatre open and its closure became inevitable. However, its closure sparked the formation of a group of volunteers that eventually formed the non-profit group, The Hawai'i Theatre Center. This non-profit organization was able to purchase both the land and the building, along with several other neighboring buildings, in 1987, from the Bishop Estate. The group was able to fundraise approximately $22 million to fund the renovations and the

Figure 22: Hawai'i Theatre circa 1940 source:
http://hawaiiantimemachine.blogspot.com/search?q=theater

[56] Luttrell, "Hawai'i Theater", 20.
[57] Luttrell, "Hawai'i Theater", 21.

work started in 1992.[58] The interior renovations were designed by New York based firm Hardy, Holzman, Pfeiffer Associates and work was completed by 1996.[59] Thus, the theatre was once again opened in 1996 to the public.

Figure 23: Current Interior of Hawai'i Theatre Source:http://www.foreclosurelistings.com/list/HI/HONOLULU/HONOLULU/resources/

The exterior renovations required further fundraising. It was awarded to a local firm, Ferraro Choi and Associates LTD, with work completing in 2005.[60] One of the main exterior reconstructions was the grand neon marquee that dated back to 1938. When the theatre fell into disrepair in its period of decline, so did their sign. The current sign was a replication made by Young Electric Sign Company of Las Vegas with the upgrade of electronic display panels. The price tag of this state of art new marquee was an astonishing one million dollars. Because of the efforts to save the Hawai'i Theatre, it was able to undergo restoration properly and produce a theatre that once again became popular. It was named 'Outstanding Historic Theatre in America' in 2005 by the League of Historic American Theatres and in 2006 it was given the highest Honor Award by the Nation Trust for Historic Preservation.[61] Even the non-profit, The Hawai'i Theatre Center

Figure 24: Exterior Hawai'i Theatre 2007 source: http://upload.wikimedia.org/wikipedia/commons/d/dc/Hawaii-Theatre-daytime.JPG

[58] Luttrell, "Hawai'i Theater", 20.
[59] "Hawaii Theatre Center Historic Exterior Renovation." Ferraro Choi and Associated LTD . Last Modified Dec 27, 2010. Accessed Jan 6, 2012. http://www.ferrarochoi.com/ProjectPortfolio/HAWAIITHEATER/index_Hawaii-Theater.html.
[60] "Hawaii Theatre Center Historic Exterior Renovation."
[61] "The Theatre." Hawaii Theatre Center. Accessed Feb 18, 2012. http://www.hawaiitheatre.com/thetheatre/.

received an award from the Hawai'i Better Business Bureau in 2006, making them the first small non-profit to receive the Torch Award for Business Ethics.

Figure 25: Interior of the Palace circa 1930's source: http://www.hilopalace.com/PalaceRestoration/PalaceHistory/tabid/60/Default.aspx

Figure 26: Exterior of the Palace 1933 source: Roger Angell and Lyman Museum

Hilo's Palace Theatre

The Palace Theatre located on the Big Island of Hawai'i in Hilo is a key example of theatre restoration in Hawai'i. The Palace was designed by the two of the architects that worked on The Princess Theatre on O'ahu, Davis and Fishbourne. [62] They created The Palace for Adam C. Baker.[63] Baker was a well-known theater business man, who was also a decedent of the last royal governors of the Big Island. The theater opened on October 25, 1925.[64] It was one of the first larger scale theaters on the neighbor islands. The Palace was known for its structure made of Pacific Northwest Redwood. The redwood was most noticeable in the Palace's fourteen massive columns and roof trusses.[65] Concrete was used for the majority of the outer shell with the exception of the front façade. The main façade was known for its Beaux-arts design additionally composed of stucco and wood moldings.[66]

[62] "National Register of Historic Places Registration Form: Palace Theater." National Parks Service. Accessed Mar 16, 2013. http://pdfhost.focus.nps.gov/docs/NRHP/Text/93000376.pdf. 5.
[63] Angell, *Theatres of Hawai'i*, 60.
[64] "Palace History." Accessed Feb 20, 2012. Friends of the Palace. http://www.hilopalace.com/AboutThePalace/PalaceHistory/tabid/60/Default.aspx.
[65] "Palace History."
[66] "National Register of Historic Places Registration Form: Palace Theater.", 3

In 1930 the Palace was bought out by Consolidated Amusement.[67] It operated under Consolidated until they decided to close it in 1981. Consolidated later donated it to the Downtown Improvement Association.

Like the fate of most theaters in Hawai'i from the early 1900's, The Palace sat vacant for a number of years. The Palace and The Hawai'i share a community aspect because they were both saved through community efforts. The restoration of The Palace was initially funded in 1990 by the Hawai'i State Legislature, who provided $380,000, with an additional $50,000 from the County of Hawai'i. In 1995 the County Council approved another $400,000 for the restoration. It's original seating capacity when it opened was 800 people, but unfortunately when it was reopened in 1997 the seating capacity was now 700. Because of the significant to the community, this theater is used as a movie theater as well as a community performing arts center currently. They continued to do work on the Palace after its re-opening with the funds raised through the community and from sponsors, work phased out over the period of 2004 through 2011.

Figure 27: Palace Under Restoration circa 1990 source: NPS Digital Library

It is currently the largest historic theater in Hawai'i outside of the Honolulu. Also, it is listed on both the National and State Registers of Historic Places.

The 'Iao Theatre in Wailuku Maui

A prime example of theatre restoration brought about through community efforts is the 'Iao Theatre. Located in Wailuku Maui, the 'Iao was once the most popular entertainment venue in town. The overall design of the theater is done in the Spanish Mission style and it

[67] Angell, *Theatres of Hawai'i*, 60.

occupies prime real estate on Market Street. It is because of its prime location that the theater was nearly demolished.

Figure 28: 'Iao Theater 1943 Source: http://tripsofwonder.blogspot.com/2008_11_01_archive.html

The 'Iao theater was first conceived in the early 1920's but the construction didn't start until December 17 1927.[68] It was designed by Edward Walsh and completed nine months later. The total cost of the whole project was $40,000.[69] On August 22, 1928 the first movie was shown, it was *Sporting Goods*, a 1928 movie that stared Richard Dix.[70] Like most theaters at the time, the 'Iao was both a movie theater and a live performance theatre. A week after the showing of the first movie, the first live stage play was performed. March of 1930 brought the installation of the new projection equipment for 'talkie' films and their first 'talkie' showing of *Rio Rita*. One of the most prominent events of the 'Iao Theatre's history is when it became host to the premier of the movie *From Here to Eternity* in 1953. The movie was filmed in Hawai'i.

Figure 29: 'Iao Theatre Exterior 2010 Source:http://www.mauionstage.com/content/4df69b7c33f75/Iao_Theater.html

The current occupant, Maui Onstage, has occupied the 'Iao since 1984. At the time they first occupied it, the 'Iao was run down and in much need of a restoration but they did not have funds for such work. They stayed in the 'Iao while it

[68] "The Historic Iao Theater," Maui Onstage, Last Modified 2011, Accessed Feb 18, 2012, http://www.mauionstage.com/content/4df69b7c33f75/Iao_Theater.html.
[69] "The Historic Iao Theater."
[70] "Iao Theater History (1925-1938)," Maui MeshWorks, Last Modified Nov 14, 2012,. Accessed Jan 8, 2013, http://maui-meshworks.com/iaotheaterhistoryFd.htm.

was in diminished condition for a decade before anything was done. The ‘Iao was threatened for demolition in 1993 causing the community to rally for their landmark. In July of 1993 the theater and its one acre site was purchased from the Lyons Family trust by Maui County for $882,000.[71] It was added to the State and National Historic Registers of Historic Places in 1994 and 1995 respectively.[72] By 1996 it had gone through nearly one million dollars’ worth of restorations. Maui County has continued to support the restorations of the ‘Iao. In 2007, they provided the support needed to install air conditioning and further restorations of the theater[73].

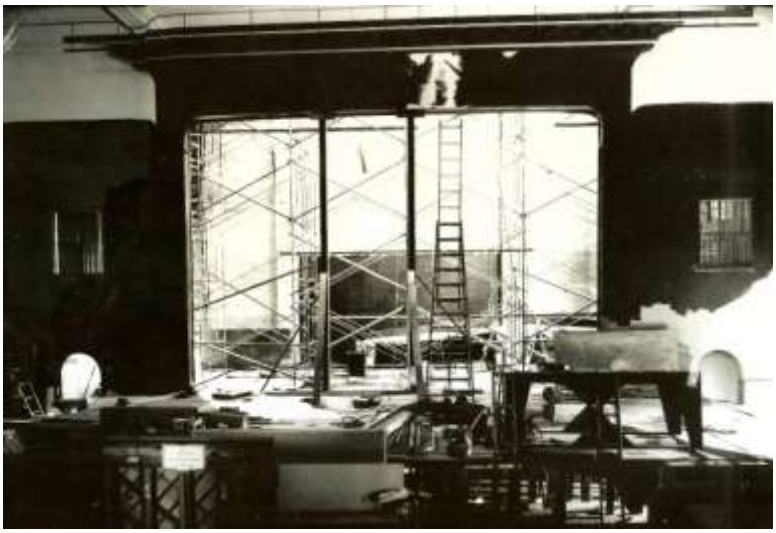

Figure 30: ‘Iao Theatre stage restoration 1995 Source: http://tripsofwonder.blogspot.com/2008_11_01_archive.html

[71] “The Historic Iao Theater.”
[72] “The Historic Iao Theater.”
[73] “The Historic Iao Theater.”

Kaimuki

Kaimuki, located on the island of O'ahu, is one of the eldest communities in Honolulu. Due to Kaimuki's rich commercial history it currently hosts a diverse mixture of business types ranging from long established businesses to trendy little restaurants and cafes. It has remained a vibrant community because of their convenient location relative to downtown Honolulu while retaining its small scale community feel.

General History and Current State of Kaimuki

The name Kaimuki, translated from Hawaiian means 'ti oven'. The name was the result of a legend of the area. Kaimuki, according to this legend, was the home of *Menehune* whom cooked ti roots on the hill sides. The ancient Hawaiian land divisions were based upon the water sources, and with Kaimuki being a naturally dry and dusty area, it is not surprising that there was very little population living there in the pre-contact period. Kaimuki was also once a strategic high point look-out for King Kamehameha and his forces. From the high point they were able to see any enemies approaching from the sea.[74] Kaimuki hill also gained the nickname 'telegraph hill' when it became the location of a signal station. Due to the great *Mahele* the majority of Kaimuki was given to William Lunalilo by King Kamehameha III.[75] Later, in 1884, it was bought by the French physician to the royal court, Dr. Georges Phillipe Trousseau, in an auction. During his ownership Dr. Trousseau made Kaimuki into an ostrich farm as well as used it for cattle grazing. Kaimuki, once again, passed hands to Paul Isenberg, who later sold it to Theodore Lansing & A.V. Gear in 1898.[76]

The main issue holding back development of Kaimuki was the limited source of water in the area. The solution to this was the creation of a reservoir on Pu'u o Kaimuki (aka telegraph hill). A contract was later awarded to F.E. Richardson and Co. to route water throughout Kaimuki with the water main running along Kaimuki Avenue.[77] The next portion of infrastructure required before turning Kaimuki into a subdivision were the roads. Once the

[74] Jill Byus Radke, "Kaimuki: A Brief History." Historic Hawaii Foundation, Accessed January 10, 2012. http://www.historichawaii.org/Historic_Sites/Oahu/O-Kaimuki.html.
[75] Radke.
[76] Radke.
[77] Radke.

roads were in place the land was eventually subdivided into 500x600 lots and sold for $400 apiece.[78]

As Kaimuki developed into a suburb, its importance was boosted through the implementation of newer transportation types. Wai‘alae Avenue became a significant thoroughfare with the installation of the electric street car, which connected to both Kapahulu and Koko Head Avenues.[79] Later with the increased popularity of the automobile Wai‘alae Avenue maintained its identity as a main thoroughfare to Kapahulu. Due to it being a main thoroughfare, the business district of Kaimuki was anchored on Wai‘alae Avenue.

Kaimuki eventually lost its importance as a main commercial hub in the period of the 1950’s-1980’s due to a variety of new developments such as the Ala Moana Shopping Center. The building of the H-1 Freeway was also detrimental to the Kaimuki businesses because it diverted commuters away from Wai‘alae Avenue, if not for the communities efforts to get multiple off ramps into the areas, the businesses would have been completely cutoff and bypassed. However, it is due to this shift of traffic that the Kaimuki business district was able to retain its small town feel, as there were no pressures to demolish and build larger strip malls and shopping areas. Currently a there is an on-going trend of demolishing the older historic homes of Kaimuki to replace them with larger new homes. This trend has sparked the creation of a group seeking to preserve the Kaimuki community as it was, much like the Malama o Mānoa efforts.[80]

History of the Queen Theatre

The Queen Theatre was once a main anchor of the business district of Kaimuki along Wai‘alae Avenue. For a little over two decades it has been left vacant and

Figure 31: Queen Theatre before second level storefront addition
Source: Friends of the Queen

[78] Radke.
[79] Radke.
[80] Radke.

has noticeably deteriorated. This site became the ideal location for a potential adaptive reuse theater because of its importance not only to the built history of Hawai'i, but also to the community of Kaimuki. When there is a strong desire of the community to preserve a certain landmark within, there is also a greater chance of the project being realized as becoming a success. In the case of the Queen Theatre it has been a landmark to all the residents of Kaimuki for such a long period of time that a Wai'alae Ave without it would be hard to visualize. The fact that there is a non-profit organization devoted to the preservation of the theater is proof enough that there is enough interest in the community to save it.

Figure 32: Queen Theatre interior Source: Friends of the Queen

Queen Theatre was the second theater of the Franklin Theatrical Enterprises, which was established in 1934 and late changed to Royal Amusement/ Royal Theatres. Royal Theatres was the first real competition for the Consolidated Amusement Company. Its first theatre was the King Theatre, opened in 1935, followed by the Queen Theatre and the Palace Theatre in 1938. The Queen was one of two neighborhood theatres of the company, but it was during this period, starting in the late 1920's, that more than two dozen community and rural theaters popped up around O'ahu. [81] These smaller neighborhood theaters usually had a loyal following and exuded the feel of community.

The original theatre was designed by Lyman Bigelow. It had a shallow stage and had the capacity to seat 850 people. The original façade was altered in the late 1940's to a modern style which still appears today. In addition to the modification of the façade and the sign, a second

[81] Angell, *Theatres of Hawai'i*, 65.

level was added to the store fronts along Wai‘alae Avenue for office space.[82] One of the main features was an open air lobby that opened the theater to both cross streets with the ticket booth being a separate entity at the corner.

The Queen Theatre was officially opened on June 29, 1936. The very first showing was of *Loves of a Dictator*, a 1935 historical romance film. Throughout the 1930’s the theatre was used for both film showings as well as live productions. Over its lifetime as a theatre it would show first-run films as well as second-run films. The popularity of neighborhood theaters began to diminish beginning in the post-World War II years with the changes in population demographics and the growing popularity of the television[83] The Queen Theatre was able to carry on doing regular screenings until the 1973 when it went dark. It was bought by an adult film company in the same decade and began showing adult films. This operation was shut down by a raid in 1985. The police raid resulted in the seizure of over 400 adult films and the arrests of two employees.[84] During the late 1980’s it housed a few rock concerts. Then, eventually, became storage space for a plumbing company before its current vacant state.

Figure 33: Queen Theatre Source: http://www.timryansreelhawaii.com

[82] “Queen Theater History,” Friends of the Queen Theater, Accessed Jan 25, 2012, friendsofqueentheater.org/history.html.
[83] Angell, *Theatres of Hawai‘i*, 71-72
[84] “Queen Theater,” *Honolulu Magazine*, August 2008, Accessed Jan 25, 2012, http://www.honolulumagazine.com/Honolulu-Magazine/August-2008/Waialae-Ave/Queen-Theater/.

Current State of the Queen Theatre

A site visit was coordinated with the non-profit group Friends of the Queen for 21 January, 2011. The group consisted of Nancy Wilcox, Lowell Angell, and two other members. Nancy is my current contact with the group. She has a certificate in Historic Preservation from the University of Hawai'i at Mānoa. Lowell Angell is the author of the book *Theatres of Hawai'i*, which was my primary source for the history of Hawai'i's theaters. With the owner's representative, Mike, we were able to get a tour of the building as it currently existed. The tour included the lobby area, the theater, portions of backstage, and the basement/dressing rooms. It was specifically mentioned that there were to be no pictures taken during this time, however they did allow us to make measurements of the theater area.

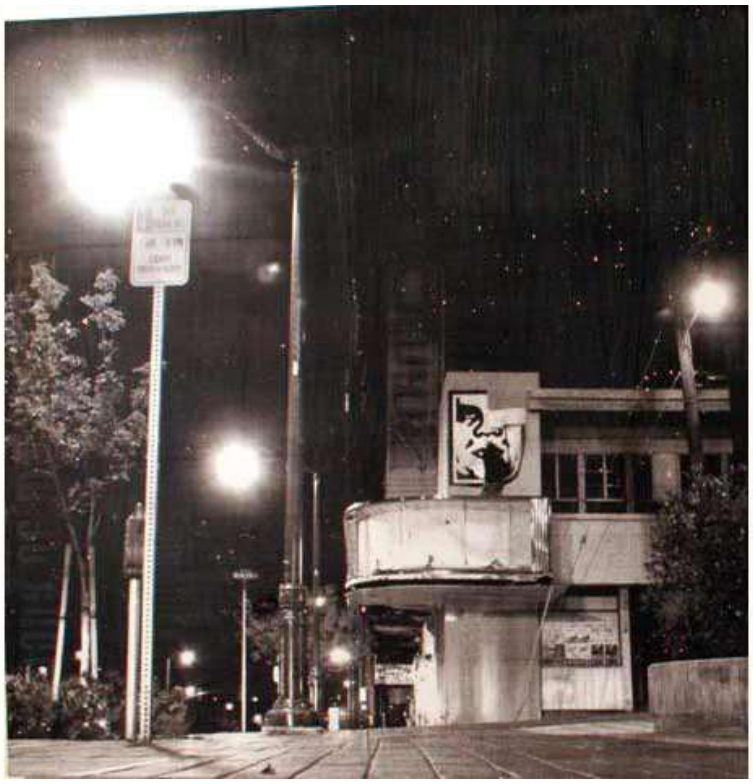

Figure 34: Current Queen Theatre Source: Friends of the Queen

The interior, though obviously deteriorating, was in surprisingly decent condition. Small portions of the original seating remain, although it lacks the actual cushion parts. The seating decorative aisle panels are in the art deco style and contain the manufacturers name and the patent number; this could be helpful because it would make replication of these an easier process. The velvet stage curtains and original rigging in the fly loft also remain but the condition of these is hard to determine because access onto the wood surface of the stage itself was not allowed. The owner fears any liability lawsuits, which is why he resisted the efforts to gain access until recently. The theater space is currently being used as storage space for the owner.

There is a wide range of items in the theater that make it difficult to differentiate what is what, especially with the layers of dust and lack of proper lighting. This is problematic because it is hard to see what other portions of the original remain under all the excess. An awning, seemingly canvas, was found near the stage and it looks about the right length to have been the one that once shaded the Wai‘alae façade as seen in Figure 33. The owner’s representative even expressed interest in the offer from Nancy to organize the group to put the awning back up. The narrow alley between the theater and the store fronts has also taken the role of a storage area. Through this alleyway, access to the basement it attained. The basement level is where the dressing rooms are. There are two dressing rooms with full bathroom, even a urinal in the men’s side, and a common space between the two. A back stair case leads from the dressing rooms straight on to the stage. This was the way we were able to view the riggings and curtains. The fire proofing curtain that hangs on stage right now is more than likely made of asbestos, which was common at the time. Therefore, there are environmental factors that have come into play with the introduction of that curtain. It is mostly intact, with the exception of a door sized cut out and some tearing on the lower portion.

The roof has some obvious leaks that will need to be repaired and investigated. Mike also mentioned that above the finished ceiling of the theater space there is about 16 feet of attic space. Apparently, they have been looking at what work needs to be done on the space to get the wiring up to code.

The Friends of the Queen seem to have finally convinced the owner, Narcisco Yu that they are there to help him in his vision of restoring the Queen. The group had existed since 2008, but was not able to gain access to the theater until that day of the visit. The owner also seems to be preparing to carry out his plans of restoring the Queen, but not as a theater. Their current vision is more of a mixed-use venue that can be used for various events. They are looking at a highly flexible space that would eliminate much of the original feeling of the theater space itself. A high emphasis was placed on the space being centered on a bar as its primary function. One main point that was continuously expressed is that the owner is on a strict budget and is looking for any cheap labor to accomplish this restoration. This could be problematic because it could also lower the quality of work done on the theater that could prove to be damaging to its historical integrity.

Existing Condition Pictures of the Queen Theatre Date: May 11, 2012

Figure 35: Stage of Queen Theatre

Figure 36: Original aisle panel for seating

Figure 37: Original aisle panel for seating

Figure 38: Full stage with curtain (contains Asbestos)

Figure 39: Crown shaped lighting fixture in theatre

Figure 40: Seating frames, original.

Figure 41: Proscenium, top center portion.


JBL

Figure 42: Alley between storefronts and theatre (Previous Page)

Figure 43: Lobby area (Previous Page)

Figure 44: Front doors (Previous Page)

Figure 45: Roof of theatre with the fly loft in background

Figure 46: Projector equipment left behind

Figure 47: Roof of storefronts

Figure 48: View from roof of the storefronts.

Figure 49: Queen Theatre sign from roof (next page)


QUEEN

Preservation Laws

Preservation Overview.

Historic preservation in Hawai'i, prior to 1976, was not regulated by law. To understand the establishment of historic preservation in Hawai'i it is first best to understand briefly the national efforts that led to it. To start it off, the Antiquities Act of 1906 was signed into law by President Theodore Roosevelt, and gives the President the authority to preserve pieces of federal land, by executive order.[85] The purpose was to protect valuable properties that held scientific and historic importance and convert them into park or conservation land. It prohibited the destruction of the lands and the antiquities that either composed it or existed on it. The act has been utilized hundreds of times and still exists to date. Historic preservation was taken a step further with the Historic Sites Act of 1935.[86] This act gave the National Parks Service and the Secretary of Interior the power and responsibilities to organize and the parks, monuments, and historic sites under government control and preserves them for the good of the public. It held the government more responsible for the preservation of the sites then the previous 1906 Antiquities Act mentioned. This act also allowed for the survey of significant sites and buildings creating a list that was eventually integrated into the next act of significance in historic preservation. The Secretary was given further powers, duties, and functions, with the passing of this act.

The National Historic Preservation Act of 1966 created the National Register of Historic Places, the Advisory Council on Historic Places, the National Historic Landmarks list and the State Historic Preservation Offices (SHPO).[87] The National Preservation Act was created to preserve sites of historic and archaeological significance and required more federal involvement in the review processes when working with historic sites and buildings. One of the main reasons for the creation of this act was to preserve the historic and cultural foundations of the United States of America so future generations would still have a sense of orientation. The National Register was charged to the National Parks Service to oversee and it is composed of sites, districts,

[85] William J. Murtagh, *Keeping Time: The History and Theory of Preservation in America*, (Hoboken, NJ: John Wiley & Sons, Inc., 2006), xviii.
[86] Murtagh, *Keeping Time: The History and Theory of Preservation in America*, 43-44.
[87] Murtagh, *Keeping Time: The History and Theory of Preservation in America*, 49-53.

buildings, structures and objects of significance. To be added to the national register the property must meet one of the four criteria: Criterion A: Association with Historical Events, Criterion B: Association with a Significant Person, Criterion C: Distinctive physical characteristics of design, construction, or form, or Criterion D: Potential to yield important information[88]. The National Parks Service Bulletins go into further detail as to how a property is able to meet one of the preceding criteria. The benefits for being listed on the National Register are many but mostly it is the financial benefits that make listing desirable. Once listed the property is eligible for grants, tax incentive, and loans that other properties cannot get. Also, it raises public awareness of the historic importance of the property and triggers community interests as well as donations to help maintain the property. The National Historic Preservation Act also brought preservation responsibilities down to the state level as well. It established the State Historic Preservation Office (SHPO)[89]. The purpose of SHPO was to coordinate the inventory of historic places on a state level as well as nominate properties to add to the National Register. Through the Nation Historic Preservation Act of 1966, the Secretary of the Interior was also given further powers that included the ability to expand the National Register, grant funds to states for historic surveys in accordance with the Standards of the Secretary.

The Secretary of the Interior's Standards for Rehabilitation

The standards and guidelines specified in The Secretary of the Interior's Standards for Rehabilitation are basic rules of thumb that restoration and rehabilitation projects are judged by. Tax credits that can be obtained by doing rehabilitation and restoration work on historic buildings cannot be claimed without meeting the standards because they are the determining factor for the National Parks Service certification of the project.

The Secretary of the Interior has standards for projects that come under four designated categories. The categories are Preservation, Rehabilitation, Restoration, and Reconstruction. This project matches the description for rehabilitation projects the most. As stated in the standards, "Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or

[88] Murtagh, *Keeping Time: The History and Theory of Preservation in America*, 181.
[89] Murtagh, *Keeping Time: The History and Theory of Preservation in America*, 56.

features which convey its historical, cultural, or architectural values."[90] The goals of this project best align with this statement. Within this section there are ten specific standards for rehabilitation projects. All ten standards apply but there are two in particular that are of particular interest to this project. Standards 9 and 10 are as follows:

> *9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.*[91]
>
> *10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*[92]

Since this project will deal with an addition to the historic fabric, attention to these two standards is necessary. These are further supplemented with the subsection labeled New Additions to Historic Buildings in the Secretary of the Interior's Standards. This section outlines ideas that recommended and not recommended when taking on the task of adding on to a historic building. These recommendations will be heavily utilized in the design portion of this project. A copy of the Secretary of the Interior's Standards for Rehabilitation is located in Appendix A.

Preservation Laws of Hawai'i

Each state has a SHPO officer who holds the responsibility of overseeing the National Register for their respective state. The SHPO officer for Hawai'i is the head of the Department of Land and Natural Resources (DLNR). Hawai'i is different in the sense that a SHPO does not really exist because the designated SHPO Officer delegates to the State Historic Preservation Division (SHPD) instead. Following the National Historic Preservation Act in 1966, the Hawai'i State Legislature passed Chapter 6E in 1976. Chapter 6E is Hawai'i's major preservation law. Its

[90] Murtagh, *Keeping Time: The History and Theory of Preservation in America*, 183
[91] Murtagh, *Keeping Time: The History and Theory of Preservation in America*, 183
[92] Murtagh, *Keeping Time: The History and Theory of Preservation in America*, 183

main intent was that it "recognized the value of conserving and developing the historic and cultural property within the State for the public good."[93] It was a means of conserving and protecting the historic and cultural heritage of the state of Hawai'i in the rapidly progressing world. 6E also established a Hawai'i Register. Much like its counterpart, the National Register, the Hawai'i Register lists sites of historic significance that are meaningful in terms of history, architectural, archaeology, engineering, or culture. The register, monitored and regulated by SHPD, is composed of sites, districts, objects, buildings, and structures.

Currently, SHPD has listed around 38,000 sites in the Hawai'i Register. The Division is compose of three branches; Archaeology, Architecture, History and Culture. They are staffed to meet to the minimum federal requirements, with a total office size of 19 people. [94]

Relevancy of Preservation Laws

Currently the Queen Theatre is listed on neither the State nor National Registers of Historic Places, although it is listed by the Historic Hawai'i Foundation as one of 'Hawai'i's Most Endangered Historic Sites'. It first made this list in 2006. The main reason for the Queen making this list and being unlisted on the Registers is because of its reclusive owner, Narcisco Yu. A building, however important, cannot be listed without the approval of the owner. There are many benefits of getting one's building listed. Financially, there are tax incentives to being listed. Also, listing a building can contribute to any marketing methods that could potentially draw revenue for a facility. Also reuse/restoration projects impact the local economy greatly because they involve considerably more labor intensive work than new construction. "New construction expenditures generally are divided equally between labor and materials. Historic rehabilitation projects, on the other hand, spend between 60 and 70 percent of the total cost on labor."[95]

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[93] "Chapter 1: Hawaii Register Program Overview," Historic Hawaii Foundation, Last Modified 2008, http://www.historichawaii.org/HPRC/howto/chapters/Chap1.pdf.
[94] "State Historic Preservation Division," Department of Land and Natural Resources, Accessed April 4, 2012, http://hawaii.gov/dlnr/shpd/shpd-fact-sheet.
[95] Wendy Wichman, *The Economic Benefits of State Historic Preservation Investment Tax Credits,* The Historic Hawaii Foundation, 2008, 2.

Sustainability of Conservation and Adaptation

Adaptive reuse projects are much more sustainable than new construction. These types of projects recycle the building as well as saves on the natural resources and materials that would have been required for a new building. The embodied energy in a new building, in Hawai'i in particular, is relatively high because Hawai'i's dependence on the importation of building materials. Therefore, recycling an existing building is ideal in respects to sustainability and economics. Secondly, by saving a building from demolition, one severely reduces the amount of construction wastes that would have gone to a landfill.

Conserving and adapting are also key devices of sustainable urban and community renewal. By redeveloping the urban core it reduces urban sprawl, therefore saving energy in construction and transportation. In community renewal plans it allows for a reinvigoration of the main street or core of a community and limits the need for the population to venture further out for that particular function. In the case of the Queen Theatre, by reusing the theatre portion and adapting the commercial portion, it could potentially serve the community as a major source of entertainment as it did before. Currently Wai'alae Avenue in the Kaimuki area is lacking in entertainment oriented functions but rich in restaurants. The restaurants create a lively atmosphere but after dining is complete the customers go elsewhere for more enjoyment adding to the transportation energy consumed. By bringing the theater back it could not only serve the community as an entertainment anchor close to home, it can also keep the visiting consumers around longer and lessen their movement around the island.

Example 1: Trust Theatre

The Trust Theatre located in Kloveniersburgwal, Amsterdam, in the Netherlands, became the permanent base for the De Trust Theatre group in 1996[96]. The theatre group had a significantly low budget that severely limited their options for a new base. What they found was a space that once used to be an Evangelical Lutheran Church dating back to the 1790's. The Church closed in 1952 and the building was subsequently sold to the Nederlansche Bank who used the space as an archive for three decades before moving on[97]. After the bank the space had been vacant for a while before the theatre group chose it.

Figure 50: Exterior Source: http://www.dp6.nl/site/projecten/details.html?projectid=52&LC=en

The biggest obstacle for any new usage of the space was the fact that it was a former church. Churches are the hardest spaces to use for adaptive reuse projects and it has very little to do with the physical conditions of the building. Church spaces are usually seen in a sacred connotation making a new usage of the building difficult to accept. It is because of the preconceived notions of such spaces that when churches are granted a new function they tend to be more culturally oriented. Culturally oriented functions such as museums, libraries, and theatres are usually the most acceptable new functions for former sacred spaces. The Trust Theatre is primarily a theatre but it also has a bar function that supports the theatre, which is why it is accepted. The thought of

Figure 51: Exterior Source: http://www.dp6.nl/site/projecten/details.html?projectid=52&LC=en

[96] Powell, *Architecture Reborn: Converting Old Buildings for New Uses*, 154.
[97] Powell, *Architecture Reborn: Converting Old Buildings for New Uses*, 154.

converting a church into a bar solely would be greatly frowned upon by the public.

When it came to the design the De Trust theatre company hired Mecanoo Architekten because they had similar visions on how the space should be adapted to accommodate the theatre group.[98] Both parties felt it was necessary for the design of their interventions to be completely reversible because, "The Trust Theatre likes the idea that it is a 'guest' in the building and may one day move on: it did not want to be dominated by the structure nor permanently rooted to it. But it did want to provide good amenities for both performers and audiences."[99]

Figure 52: Interior Source: http://www.dp6.nl/site/projecten/details.html?projectid=52&LC=en

This is also why the exterior of the building was only restored carefully to its 18th century grandeur and not touched in any other way. The designers were careful to ensure that any intervention was distinct from the original form enough to be recognized as new but also complemented the existing to form a harmony with the original interior.

There were also life safety issues that came into play with the new function of the building. An additional escape route was needed but the designers didn't want to have to punch any new holes in the building. The solution was to place it within the compartment that was formerly occupied by the large organ. The organ had long been removed and it provided the perfect cavity for the new stairs as well as the bar.

[98] Powell, *Architecture Reborn: Converting Old Buildings for New Uses*, 154.
[99] Powell, *Architecture Reborn: Converting Old Buildings for New Uses*, 154.

Example II: Citizens Art Centre, Kanazawa, Japan

Figure 53-55: Exterior of Kanazawa Citizens Art Center
Source: http://www.japan-photo.de/e-mo-j224.htm

Most factory buildings selected for adaptive reuse are chosen because of the amount of freedom the architects/owners have upon developing their intervention. These former factories and warehouse buildings usually hold no architectural significance that restricts the designers. This was the case with the Citizens Art Centre in Kanazawa, Japan. It was formerly a group of factory buildings that dated back to the 1920's and 30's. Being made of brick, timber and reinforced concrete made it a structurally viable candidate for adaptive reuse.[100]

The intention was to create a space that could house exhibitions of all types of art, such as theatre, video, music, and other forms of art. Due to range activities the new Art Centre was to host, a flexible and adaptable space was desired.[101] The flexibility of the spaces proved to be beneficial for the local community and has become a landmark in the area.

[100] Powell, *Architecture Reborn: Converting Old Buildings for New Uses*, 143.
[101] Powell, *Architecture Reborn: Converting Old Buildings for New Uses*, 143.

Example III: Oxo Tower Wharf, London England

The third case study was chosen to reflect a successful attempt of a mixed use adaptive design that contributed to the reinvigoration of an outlying neglected portion of urban London. The Oxo Tower Wharf is a prime example of mixing innovative design with local preservation concerns. It also displayed the ability to mix a wide range of functions within one structure.

Figure 56 Exterior Oxo Tower Warf http://en.wikipedia.org/wiki/OXO_Tower

The Oxo Wharf Tower, originally built towards the end of the 19th century, was created to be the power station for the Post Office. After it lived out its use as a power station it was converted into a cold store for the Liebig Extract of Meat Company.[102] In 1928 there was a massive renovation that altered the look of the original into a more Art Deco styled building. The architect of the renovation was Albert Moore. In this renovation much of the original building was demolished and recreated, the main addition of this time period was the prominent tower. The original intention of the tower was for advertising purposes but permission for advertisements on the tower were refused.[103]

The building eventually was bought by the Vestey Group. It fell further into disrepair over the years and multiple plans to demolish the building were brought up. Each time it was saved from demolition and eventually after changing hands a couple of times it was sold to the Coin Street Community Builders (CSCB).[104] The CSCB saw potential in the site for a reuse project that could potentially combine commercial and social uses in the same building. Lifschutz Davidson was the architectural firm hired to do the adaptive reuse project. The program of the planned project would consist of apartments, shops, restaurants, and rented artists' studios.

[102] Powell, *Architecture Reborn: Converting Old Buildings for New Uses*, 125.
[103] Powell, *Architecture Reborn: Converting Old Buildings for New Uses*, 125.
[104] Powell, *Architecture Reborn: Converting Old Buildings for New Uses*, 127.

The resulting end state of the project was a successful mix of social and residential uses. The buildings first three floors consist of a mix of working studios for artists, shops, and a fairly large café.[105] The next five floors above contain the residential portion of the building. In total there are 78 residential apartments. Topping it off, the roof was made into a popular restaurant. The entire roof structure was removed and replaced with a 'wing' like structure that greatly contributed to the success of this space.[106] The 'wing' maximized views of the Thames River by composing the facing facade entirely of glass.[107] Also, the roof structure is made of built in movable fins that alter the day lighting in order to create certain desired moods within the space.

Figure 57: Exterior from across Thames River Source: http://www.london-se1.co.uk/places/oxo-tower-wharf

Figure 58: Roof Top of Oxo Tower Wharf Source: http://www.superstock.com/stock-photos-images/1597-32584

One of the biggest contributing factors to the success of this project was the fact that the Oxo Tower was both undervalued and unlisted. In England it is much more difficult to do a reuse project on listed buildings. When they do such projects they usually are

[105] Powell, *Architecture Reborn: Converting Old Buildings for New Uses*, 124.
[106] Powell, *Architecture Reborn: Converting Old Buildings for New Uses*, 125.
[107] Powell, *Architecture Reborn: Converting Old Buildings for New Uses*, 126.

approached with a rigid and retrograde attitude. By being unlisted, Lifschutz was allowed more creative freedom on the building. For example, the steel balconies that now grace the façade would have more than likely never been allowed on a listed building. Another factor of note pertaining to this project was the communities' desire to save the building. Because of the value of the building to the community it was given multiple chances to survive and eventually became something of use to the community.

Case Study 1: Alameda Theatre, Alameda, California

Background on Alameda

The City of Alameda is located in the eastern portion of the San Francisco Bay on an island west of the city of Oakland. The city's official start came in the early 1850's when the first tracts were laid out on the eastern end of the island. To complement the newer residential east end, the west end developed a lively commercial district. The first boom of development occurred in the 1870's-1880's because of the growth of railroad and ferry networks throughout the bay area. This made suburban living outside of the city possible with easier commutes to San Francisco. Alameda grew in size, once again, with World War II because of the burst of construction at several ship yards located in the island. It was also home to one of the Navy's busiest air stations. Lastly, in the 1960's the Utah Construction Company completed a bay fill operation that allowed for a burst of new housing on the southern and eastern shores, giving it its current form. [108]

Built: 1932

Original Architect: Timothy L. Pflueger

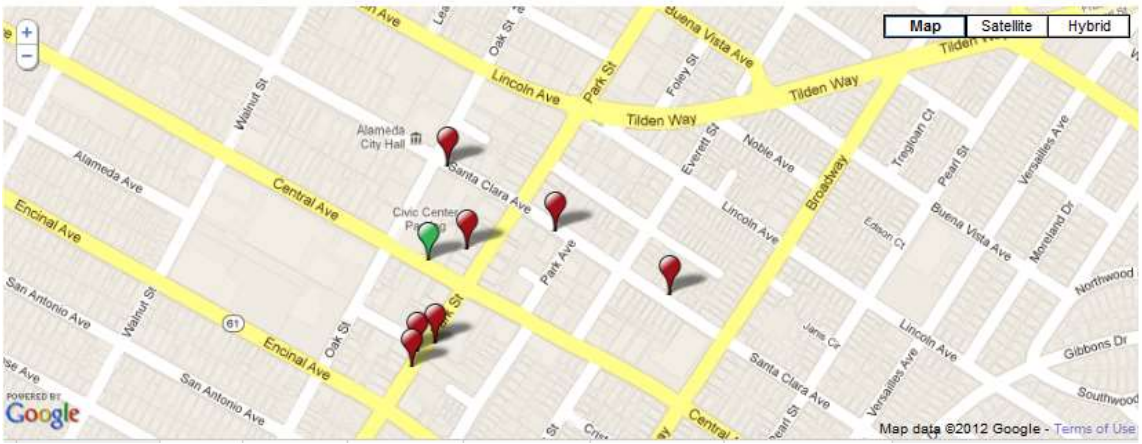
Reuse: Public Theatre → Theatre + Cineplex, commercial space and Parking

Renovation Architect: Architectural Resources Group.

Address:
2317 Central Avenue

Figure 59: Alameda Theatre Date unknown Source: Alameda Magazine January/February 2008

[108] David Gebhard, Robert Milton Winter, and Eric Sandweiss, *The Guide to Architecture in San Francisco and Northern California*, (Layton: Gibbs Smith Publishers, 1986), 310-311.



Map: Theatre Locations in the general area. The Alameda shown in green

Within the vicinity of the current Alameda Theatre there have been seven other theaters throughout the history of the city. The map below shows the locations in proximity to the case study theater (in green) in the downtown region of Alameda.

The other theaters are as follows listed by date of opening.

- The Park Theatre: Opened on June 6, 1904. It was the first motion picture theatre in Alameda. Went through renovations in 1912 but closed its doors April 1918 11 months after the opening of the Strand a few doors down.[109]
- The Oak: Opened January 28, 1911 and closed shortly after in 1915. It was converted into a blacksmiths shop and later demolished in 1950.[110]
- The Rialto: Officially the second Alameda Theatre opened in 1913. The name was changed to the Rialto in 1921 and closed shortly after in 1923. After which it became a bowling alley until the 1970's when it was converted to its current use as a bank. [111]
- The Strand: Opened on April 15 1918 and remodeled in 1936. Sometime after the remodel it was closed of a short period of time and reopened on August 11, 1942. It was later closed for good in 1948 and demolished in 1964.[112]

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[109] "Park Theater," Cinema Treasures, Last modified 2012, Accessed December 3, 2012, http://cinematreasures.org/theaters/12058.

[110] "Oak Theater," Cinema Treasures, Last modified 2012, Accessed December 1, 2012, http://cinematreasures.org/theaters/12056.

[111] "Rialto Theater," Cinema Treasures, Last modified 2012, Accessed December 3, 2012, http://cinematreasures.org/theaters/5413.

- The Vogue: Opened in 1936, this single screen theatre seated 864 people. It was closed in 1959 and now serves a church.[113]
- The Rio Theater: A smaller neighborhood theatre that only accommodated 300 people. It was converted from a retail space into a theatre and opened on August 12, 1943. The last showing was on April 1, 1954, where it once again became retail space. [114]

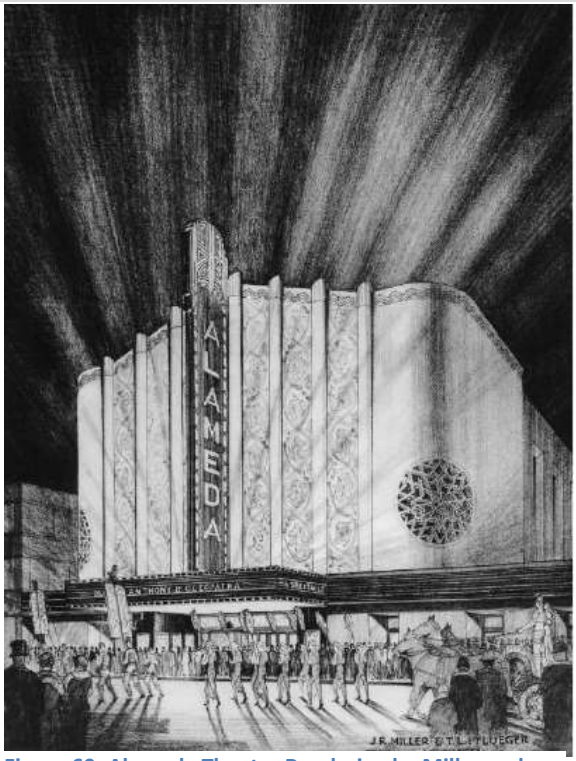

Figure 60: Alameda Theatre Rendering by Miller and Pflueger circa 1932 Source: Art Deco San Francisco: The Architecture of Timothy Pflueger by Therese Poletti

Three of the abovementioned neighboring theatres would have directly competed with the Alameda at some point in its lifespan, not to mention the other theatres located on the east end and south shore of the island. It was in this competitive environment and period of economic depression that the Alameda opened its doors in 1932.

Timothy Pflueger and the Alameda

The theatre known as the Alameda today is actually the third of its namesake. The two previous Alameda Theatres opened and closed before the introduction of the third designed by the well-known San Francisco based architect Timothy Pflueger. Pflueger, known for other notable theatres as well such as the New Mission Theatre in San Francisco and the Paramount Theatre in Oakland, designed two new theatres for the Nasser Brothers during the Great

[112] "Strand Theater," Cinema Treasures, Last modified 2012, Accessed December 3, 2012, http://cinematreasures.org/theaters/5414.
[113] "Vogue Theater," Cinema Treasures, Last modified 2012, Accessed December 6, 2012, http://cinematreasures.org/theaters/5412.
[114] "Rialto Theater," Cinema Treasures, Last modified 2012, Accessed December 3, 2012, http://cinematreasures.org/theaters/5413.

Depression[115]. The two theatres, the El Rey in San Francisco and the Alameda Theatre in Alameda, along with the Paramount were the most Moderne of Miller & Pflueger's theatres. The Alameda itself would become the last new movie palace to be designed by Pflueger for the Nasser Brothers, whom were among his most loyal clients, as well as the last great movie palace built in the Bay area. [116]

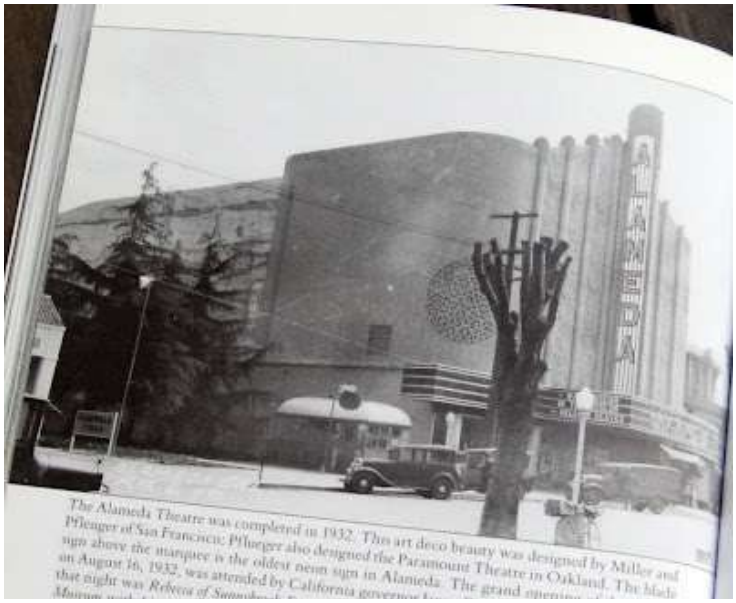

Figure 61: Alameda Theatre 1933 Source: http://jennyandkellyreadbooks.blogspot.com/2012_03_01_archive.html

The Alameda Theatre took 14 months to complete construction, with a budget of $500,000, roughly equivalent to $7.5 million today. [117] The floor plan was similar to the Paramount and El Rey Theatres with a grand lobby with a mezzanine level overlooking it, accessed by two sweeping stair cases flanking the lobby. The city of Alameda was given its first grand movie palace.

The grand opening was held on August 16, 1932, where the main feature film was *Rebecca of Sunnybrook Farm.*[118] It drew in 5,000 residents, only 2,200 of whom were lucky enough to watch the film. The opening gala was attended by the Governor James Rolph Jr. as he

[115] Therese P. Poletti, *Art Deco San Francisco: The Architecture of Timothy Pflueger*, (New York, Princeton Architectural Press, 2007), 127.
[116] Therese P. Poletti, *Art Deco San Francisco: The Architecture of Timothy Pflueger*, (New York, Princeton Architectural Press, 2007), 132.
[117] Keith Gleason, "Raising the Curtain on Alameda's Art Deco Movie Palace," *Alameda Magazine*, Last Modified January 2008, Accessed Dec 1, 2012, http://www.alamedamagazine.com/Alameda-Magazine/January-February-2008/Now-Playing/.
[118] Therese P. Poletti, *Art Deco San Francisco: The Architecture of Timothy Pflueger*, (New York, Princeton Architectural Press, 2007), 132.

heralded the Nasser Brothers for opening up a new theatre in the midst of the country's greatest financial crisis.[119]

The Nasser Brothers continued to operate the Alameda through its high period, when business was booming in Alameda courtesy of World War II, to the beginning of its decline due to television and larger modern multiplexes.

Period of Decline and New tenants

In 1973, the Alameda Theatre was sold to Robert Lippert.[120] Lippert was a native Alamedane as well as a family friend of the Nasser Brothers. After he acquired the Alameda, Lippert put the theater through $86,000 worth of aesthetic alterations including the replacement of the seats and carpet and painting the interior green. [121] Also, in 1975 Lippert converted the balcony level into two twin 175 seat theatres, making it a three screen theater. It was shortly after the renovations were complete that Lippert died of a heart attack in 1976.[122] The theatre was inherited by his son. The main event that would prove to be the theatres savior later was, "At a celebration of the theater's 45th anniversary, Lippert Jr. had the building dedicated as the Robert L. Lippert Memorial Theatre to honor his father. Mayor Chuck Corica presented Lippert's widow with a city proclamation declaring the theater an Alameda Historical Monument based on its contributions to the history and cultural life of Alameda."[123] Declaring it an Alameda Historical Monument meant that in order to demolish the building the approval of the Historical Advisory Board would be needed first. Even with the new modifications and monument declarations the theatre's life was only shortly prolonged, finally closing its doors on July 31, 1979.[124] Lippert Jr. at this time had offered it to the Alameda Unified School district for $1 but they declined. From then on until the city got involved in 2000 the theatre would serve a variety of other functions ranging from a roller rink, to a gymnastic school, even a dance hall. In 1983 the theatre was almost sold to Chuck E Cheese.[125] This move sparked citizen opposition and interest in the theatre. The sale was blocked by the city. In 1985 Lippert Jr. sold the theatre

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[119] Therese P. Poletti, *Art Deco San Francisco: The Architecture of Timothy Pflueger*, (New York, Princeton Architectural Press, 2007), 132.
[120] Gleason, "Raising the Curtain on Alameda's Art Deco Movie Palace."
[121] Gleason, "Raising the Curtain on Alameda's Art Deco Movie Palace."
[122] Gleason, "Raising the Curtain on Alameda's Art Deco Movie Palace."
[123] Gleason, "Raising the Curtain on Alameda's Art Deco Movie Palace."
[124] Gleason, "Raising the Curtain on Alameda's Art Deco Movie Palace."
[125] Gleason, "Raising the Curtain on Alameda's Art Deco Movie Palace."

for $500,000 to John Berry.[126] Citizen interest was once again triggered when the city declared it to be the perfect site for the new main library. The city also questioned the stability of the structure but those questions were laid to rest when engineers reported the building was sound. In the early 1990's the owner at the time, John Concores, wanted to restore and reopen it but due to insufficient funds the idea was never acted upon.

In 1994 the city hired Architectural Resources Group to do a historic structures report to assess the design of the theatre, its history and its viability of restoration. The findings of, "The report said the building—despite its alterations—retained its design integrity, which would make its restoration as a movie theater possible and economically viable with some alterations."[127] However, the theatre was still owned by John Concores who refused to sell at the price the city offered.

Figure 62: 5/18/05 in the Alameda Jennifer Ott, the development manager for the city of Alameda 1933 Source: http://www.sfgate.com/bayarea/article/ALAMEDA- Screen-dreams-live-again-City-votes-2669139.php#ixzz2EbJcTeeH

Saving the Alameda

The City's formal involvement began when the restoration figured prominently in two city-commissioned plans to revitalize the Park Street Business District. The two plans were the Alameda Downtown Vision Plan and the Economic Development Strategic Plan.[128] Another factor of importance in both plans was the need for more parking in the downtown area. The city's economic consultants later, after many proposal submissions for the theatre, claimed the theatre needs additional movie screens and parking to make the project economically viable. The city approved a plan to acquire the theatre for the purposed of restoration. The resulting proposal added a seven screen Cineplex adjacent to the historic

[126] Gleason, "Raising the Curtain on Alameda's Art Deco Movie Palace."
[127] Gleason, "Raising the Curtain on Alameda's Art Deco Movie Palace."
[128] Gleason, "Raising the Curtain on Alameda's Art Deco Movie Palace."

theatre and a parking structure to the rear of the addition. As expected there were some strong reactions against the plans for the addition and parking garage.

Figure 63: Image from the group CMFA. Source: http://www.indybay.org/newsitems/2005/07/20/17543931.php

Opposition to the Cineplex

Opposition came in the form of an organization called Citizens for a Megaplex Free Alameda (CMFA). The group was created in 2005 and gained a strong following, accumulating 3000 signatures in the summer if that year.[129] They also held protests outside the theatre and filed a lawsuit against the city. In the lawsuit the group demanded the city do an environmental impact report on the project. They lawsuit went in favor the city in June 2006 when the Alameda County Court ruled against CMFA. One of the main reasons the group disagreed with the project was because they felt it took away from the several surrounding historic structures and dwarfed the theatre. They were also against the rise in vehicular traffic.

Final Design and Construction

After the City became involved the project and a design was selected the result would end up being a three part project totaling $37.3 million. The first part, worth $15.2 million, was the restoration of the theatre itself. Since

Figure 64: New ticketing area Source: Myself

[129] "Concerns Over Historic Alameda Theater Project," Cinema Treasures, Last modified 2005, Accessed December 5, 2012, http://cinematreasures.org/blog/2005/6/30/concerns-over-historic-alameda-theater-project.

the topic of this paper deals most with evolving the original space, the details of what type of work was done to the original theatre will be stated. Restoration and adaptive reuse work done to the theatre will be broken down between interior and exterior work. The bulk of the work was done on the once exquisite interior that needed heavy restorations, particularly in the lobby area because of decades of poor treatment and destruction from careless tenants. A few main points of the exterior work had mainly to do with restoring the look to its original splendor of 1932 as much as possible. Most importantly, to restore the exterior as close as possible, was the restoration of the blade sign and repainting it. The marquee and ceiling canopy have been restored and repainted as well. Lastly, the black-and-white-striped awnings have been put up to match the originals replacing the ones not in keeping with the historic awnings. In the comparison picture one is also able to see how the new addition is subtle enough that it doesn't detract attention from the restored theater and it is obvious enough which of the two the historic structure is.

Figure 65: Before and After Source of before: http://www.sfgate.com/bayarea/article/ALAMEDA-Screen-dreams-live-again-City-votes-2669139.php#ixzz2EbJjzk8V

Automated ticket booths on either side of the entrance will modernize and enhance ticket sales in addition to the old ticket booth.

Figure 66 and 67: Interior restored lighting fixtures Source: Myself

The majority of restoration work carried out on the theatre has been done to the main

lobby. It was once the theater's most magnificent room with its sweeping split grand stair case and double height gathering space with the mezzanine overlooking it from above the main entrance and ticket booths. It was where all patrons entered the main theatre and held a sense of significance in the detailing. Repainting was needed for the ceiling of the lobby. The plaster floral designs have carefully and accurately been repainted in silver and gold leaf to match the original. The lobby's chandelier composed of 180 etched glass panels were taken down, cleaned, restored or, in some cases where repair wasn't an option, replaced. An interesting fact learned from the guided tour with Lindsey Moder was the sudden reappearance of the two original chandeliers from the lobby of the theatre on the mezzanine level. They were stolen from the theater after it closed and anonymously returned once restoration began. They have been restored and rehung in its original place once again. Restoration of the mural came at a later time because it wasn't originally factored into the budget since its existence wasn't known. After the opening more money was raised to restore the mural of the mezzanine as seen in the pictures. Work in the auditorium was limited because much of it was in decent enough shape as to not need heavy restoration the lobby required, new acoustical panels were added, which have been wrapped in fabric and painted in gold leaf to match the walls. Also, the original

Figure 68 and 69: Before during, and after mural restoration.
Source: http://www.cactusjungle.com/blog/pagp/3/?s=span and myself

curtain has been restored and is operational although it is rarely operated; instead it is usually kept at the open position. The main theatre seats 484 seats on the ground level. The balcony level is not open for the public. Amusingly enough it still contains one of the largest screens in the bay area for a movie theatre with a span of 50 feet.

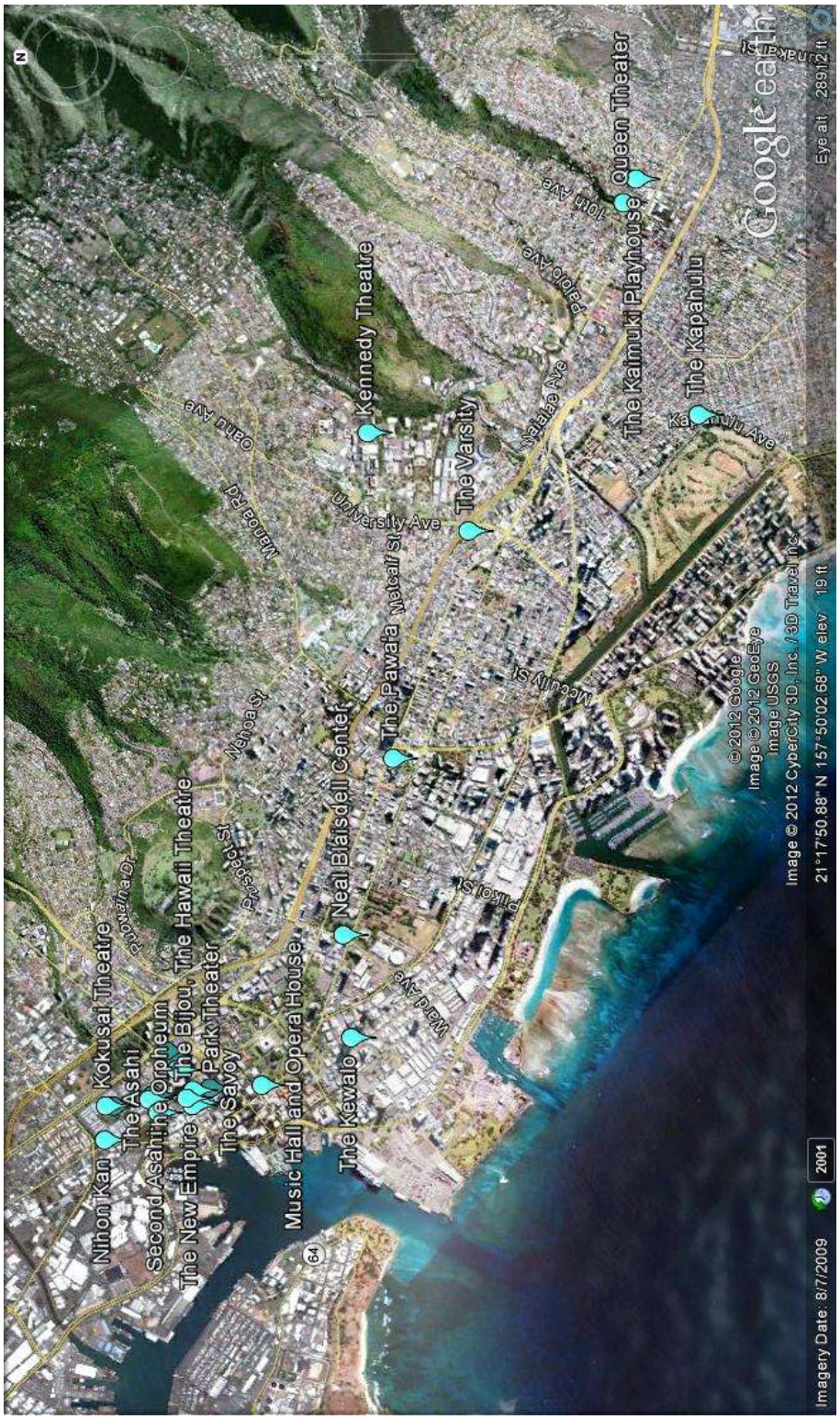
The second and third phases were the construction of the new parking garage and the construction of the new Cineplex respectively. The new parking garage, accounting for $11.3 million of the total project costs; contribute 350 new stalls to the area. This stimulates the businesses around the theatre as well. The new Cineplex has seven movie screens ranging in size for a total of 2,168 seats and was responsible for $10.8 million of the total project cost.

Figure 70: Mural restorations. Source: http://www.cactusjungle.com/blog/pagp/3/?s=span and myself

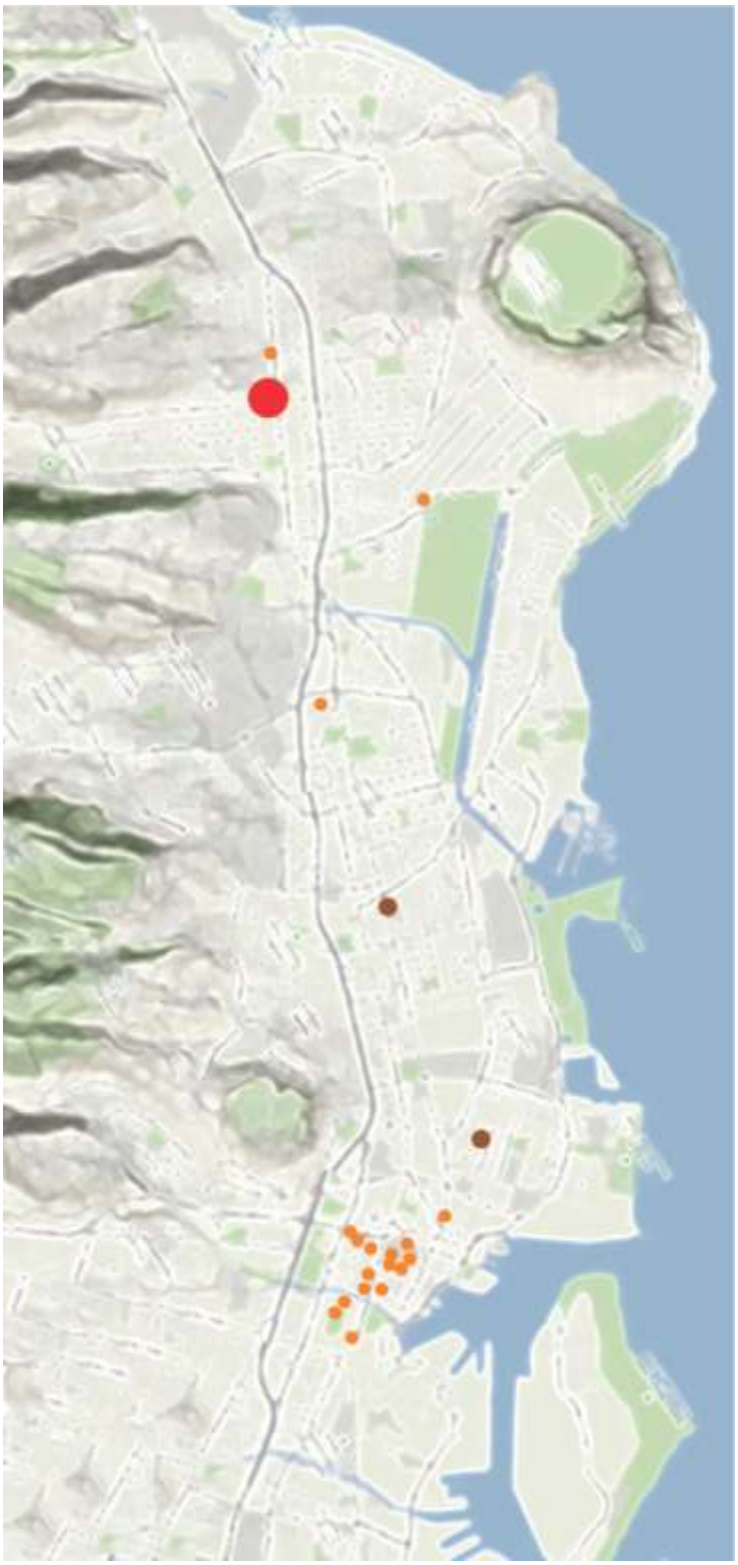
The Alameda has once again become an anchor in the small downtown area around Park Street, as was intended in the revitalization plans. The rent of the theatre, paid to the city, is based on the revenues they bring in. Last year the projected revenue was $114,000 but what they actually ended up paying was $284,000. That is nearly 250 percent more than the projected amount, clearly displaying the success of the theatre in the community. An option like this is completely viable for the Queen Theatre in Hawai'i because the small town environment of Alameda completely matches that of Kaimuki and the owner of the theatre also possess the neighboring parcel. It is a financially viable option for the owner if he still wants the space to be a theatre, which he does, and the community would gain a form of entertainment that had long been lost within their town.

Figure 71: Restored Lobby Source: Myself

Maps: Honolulu Theater Locations: Greater Honolulu Area



Maps: Honolulu Theater Locations: Greater Honolulu Area



Maps: Honolulu Theater Locations: Downtown Honolulu Focus

Maps: Kaimuki Figure Ground 1914

Maps: Kaimuki Figure Ground 1955

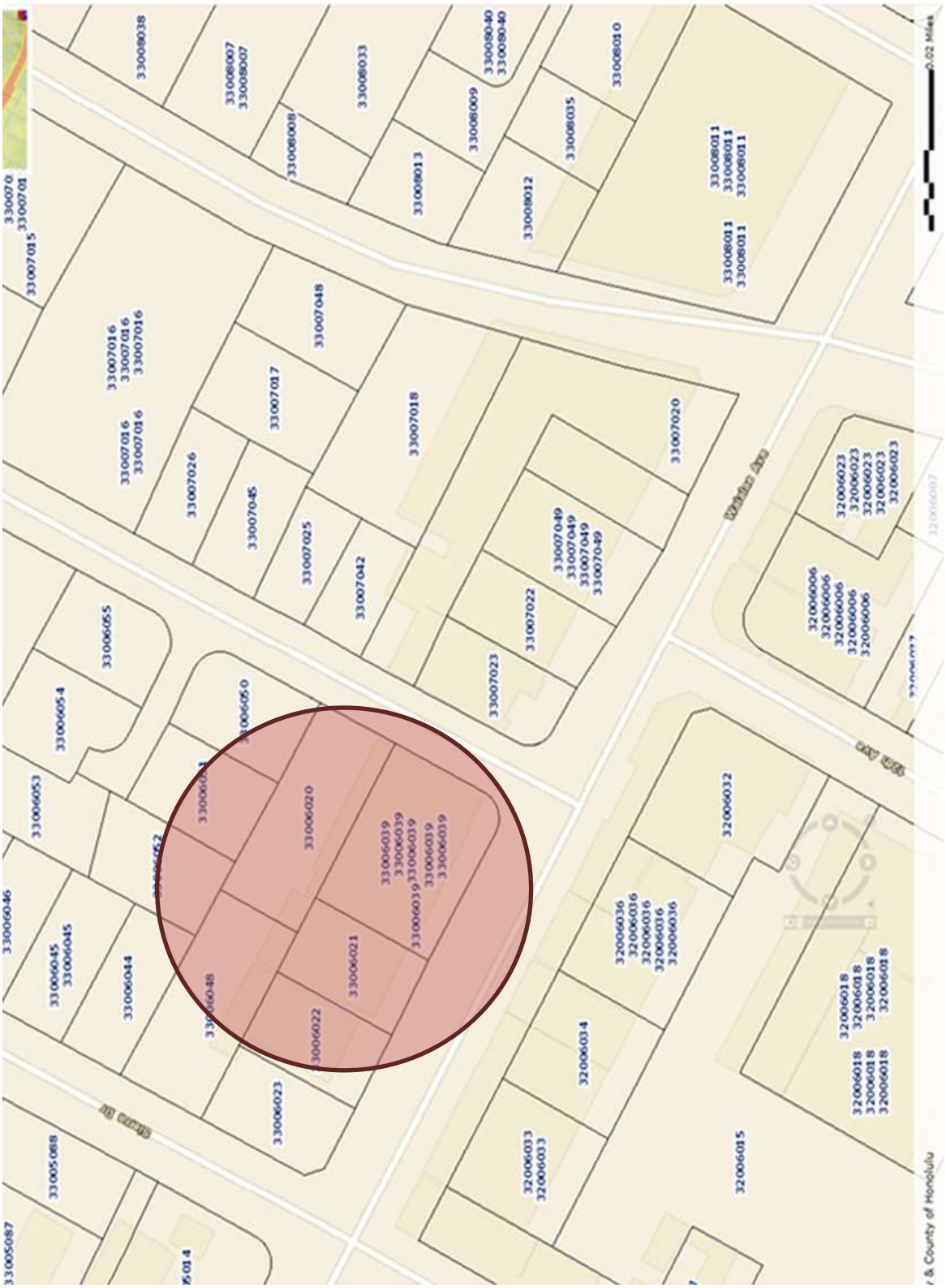
Site Analysis : Parcel Zoning Mapping

B2 (Red): Community Business

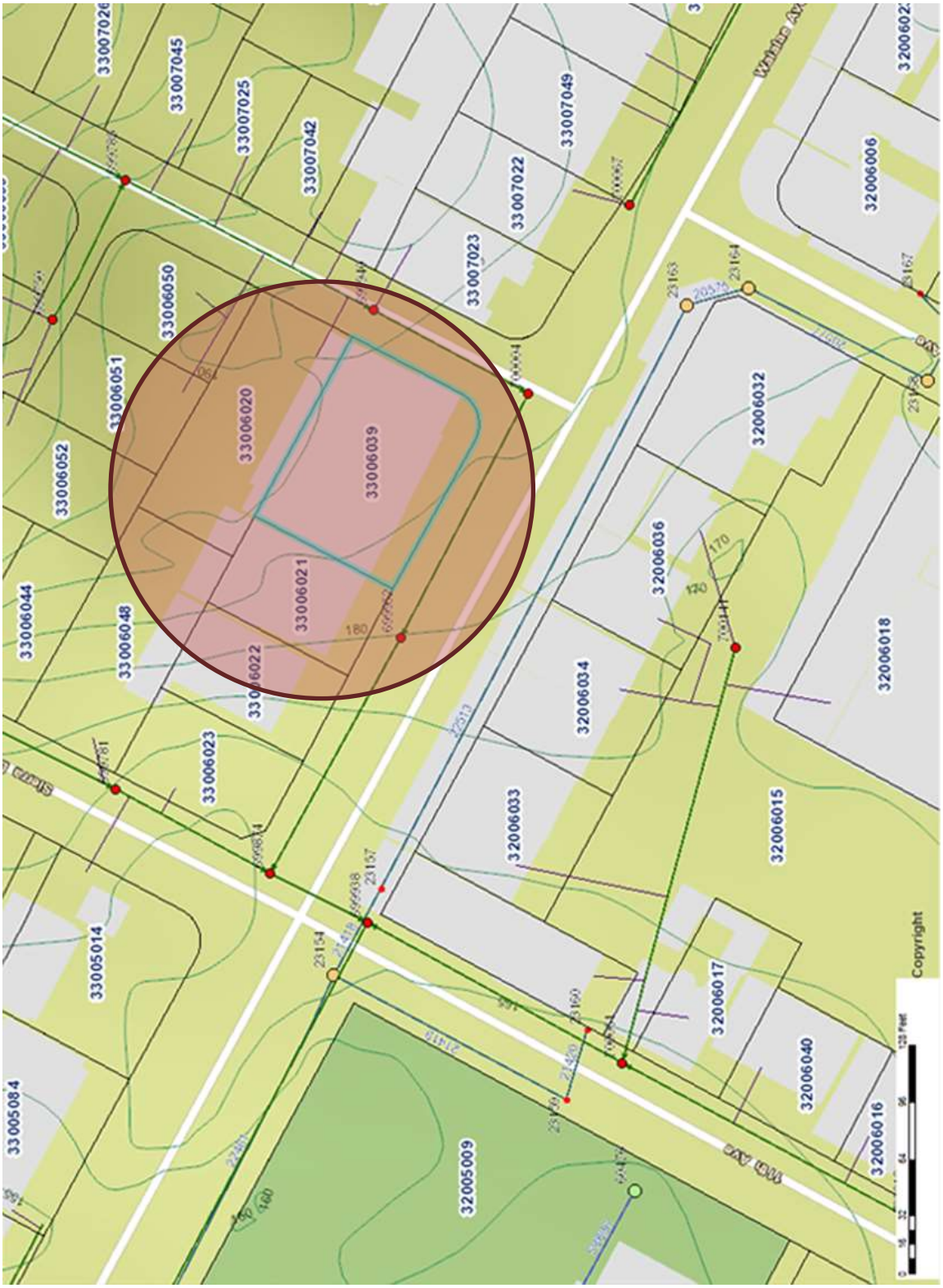
P2 (Green): General Preservation

R-5 (Yellow): Residential

Site Analysis: Tax Map Key

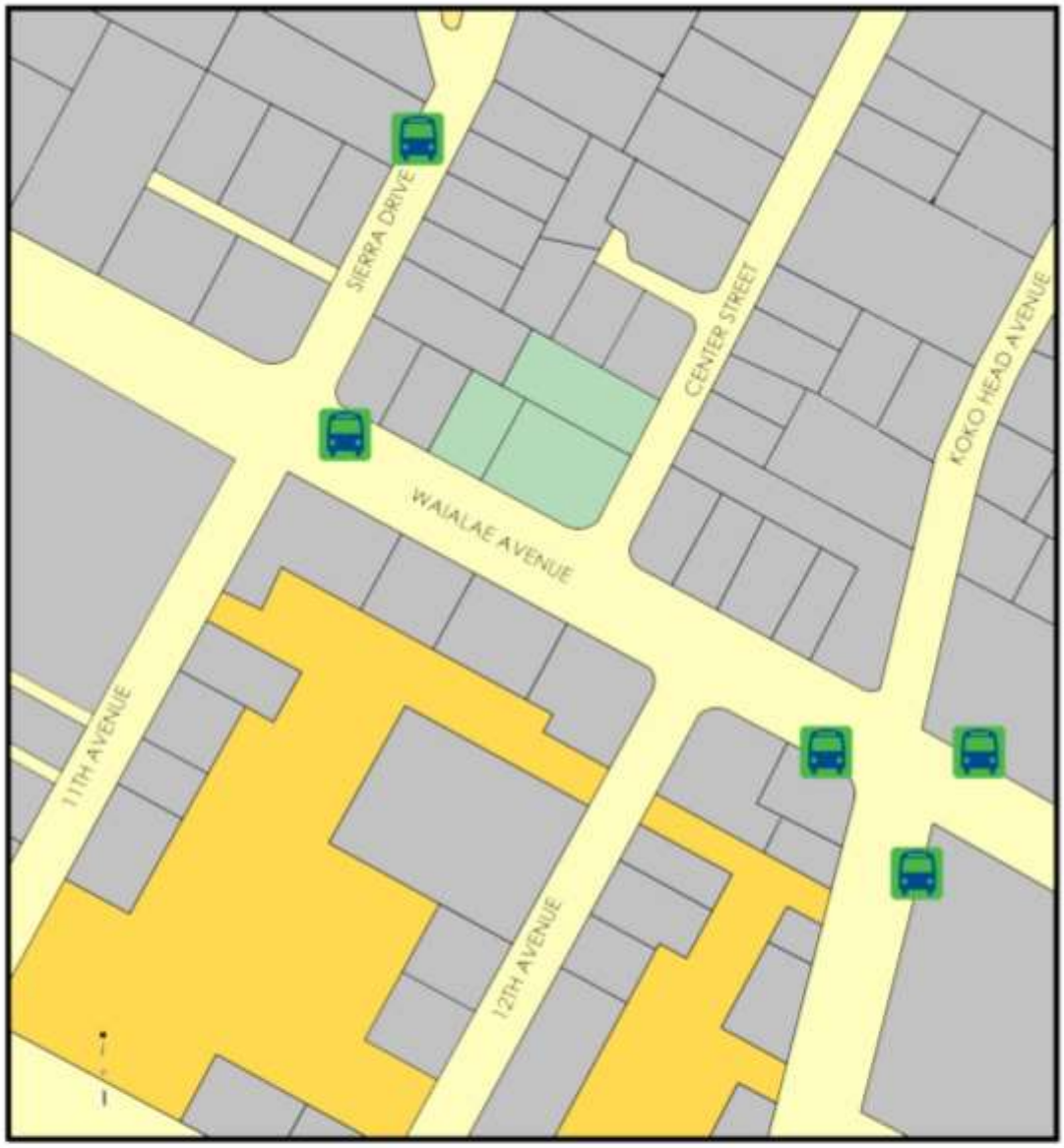


Site Analysis: Existing Terrain



Site Analysis: Building Age Context

Site Analysis Vehicular Traffic with Public Transportation



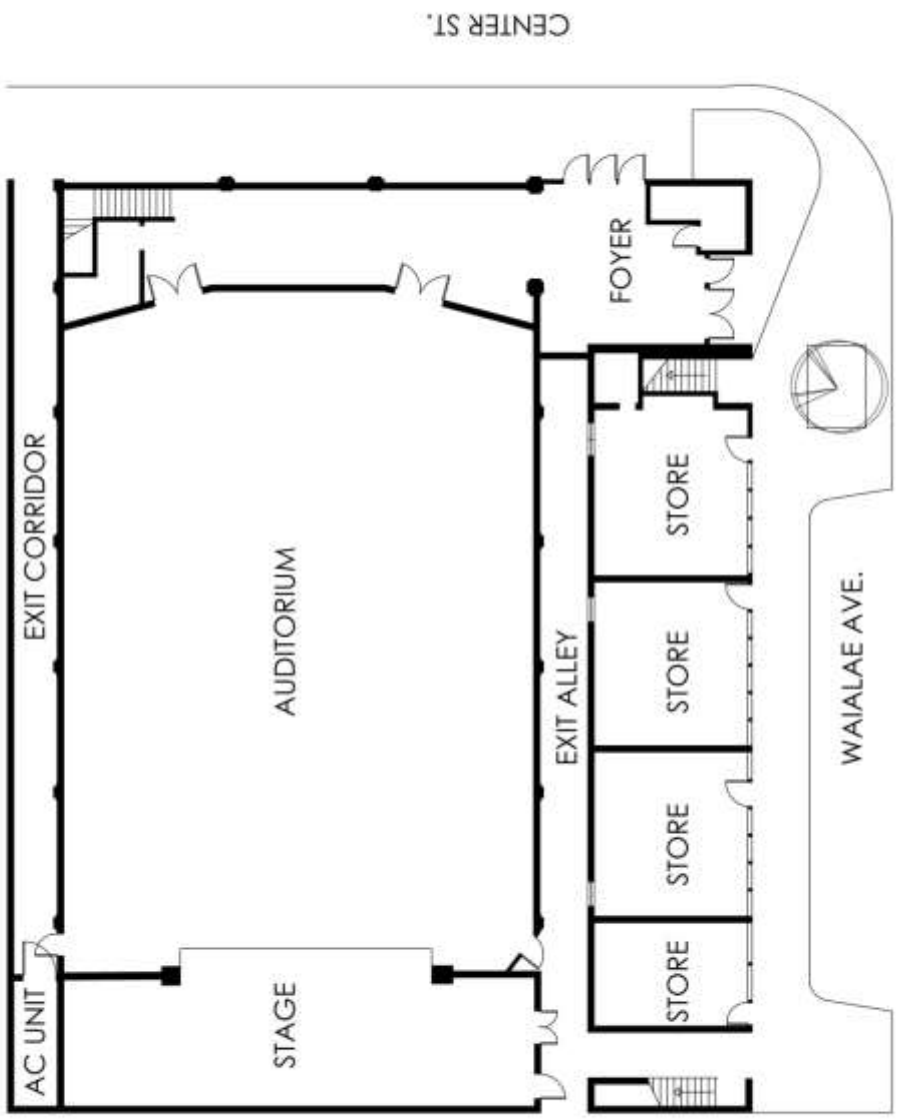
Bus Stop
Routes: 1, 3, and 14

Vehicular Routes

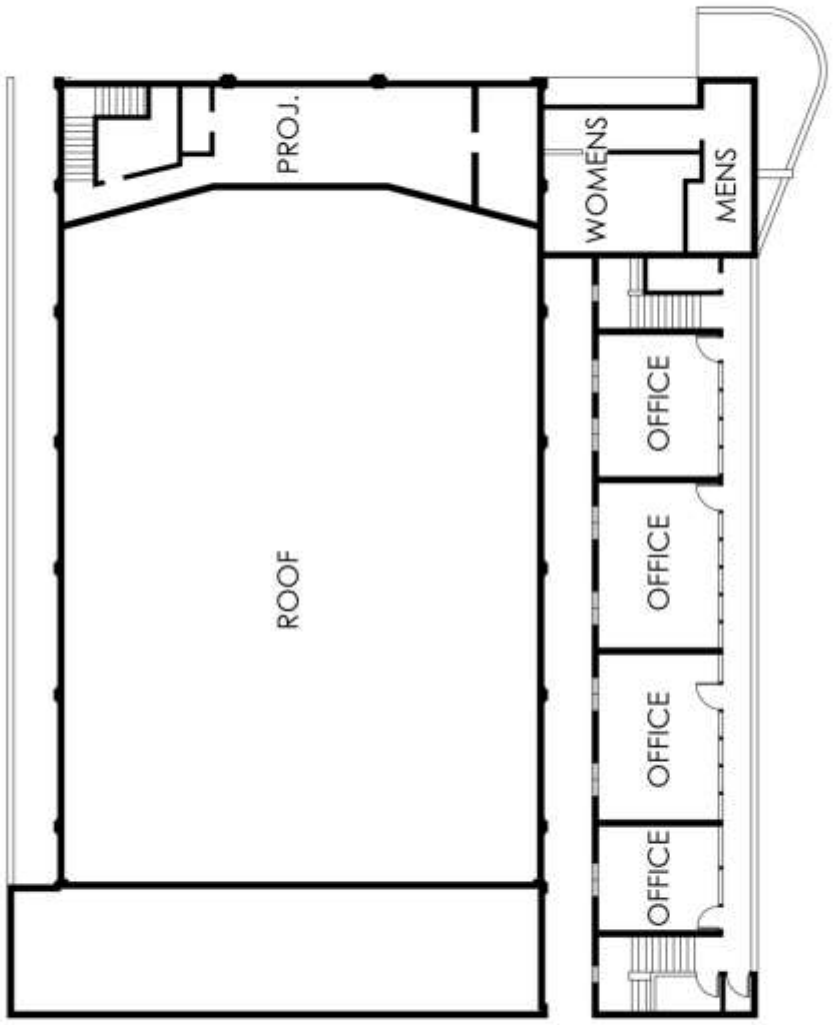
Alternative Parking

Diagram conveys the alternative parking and public transportation options to obtain access to the site

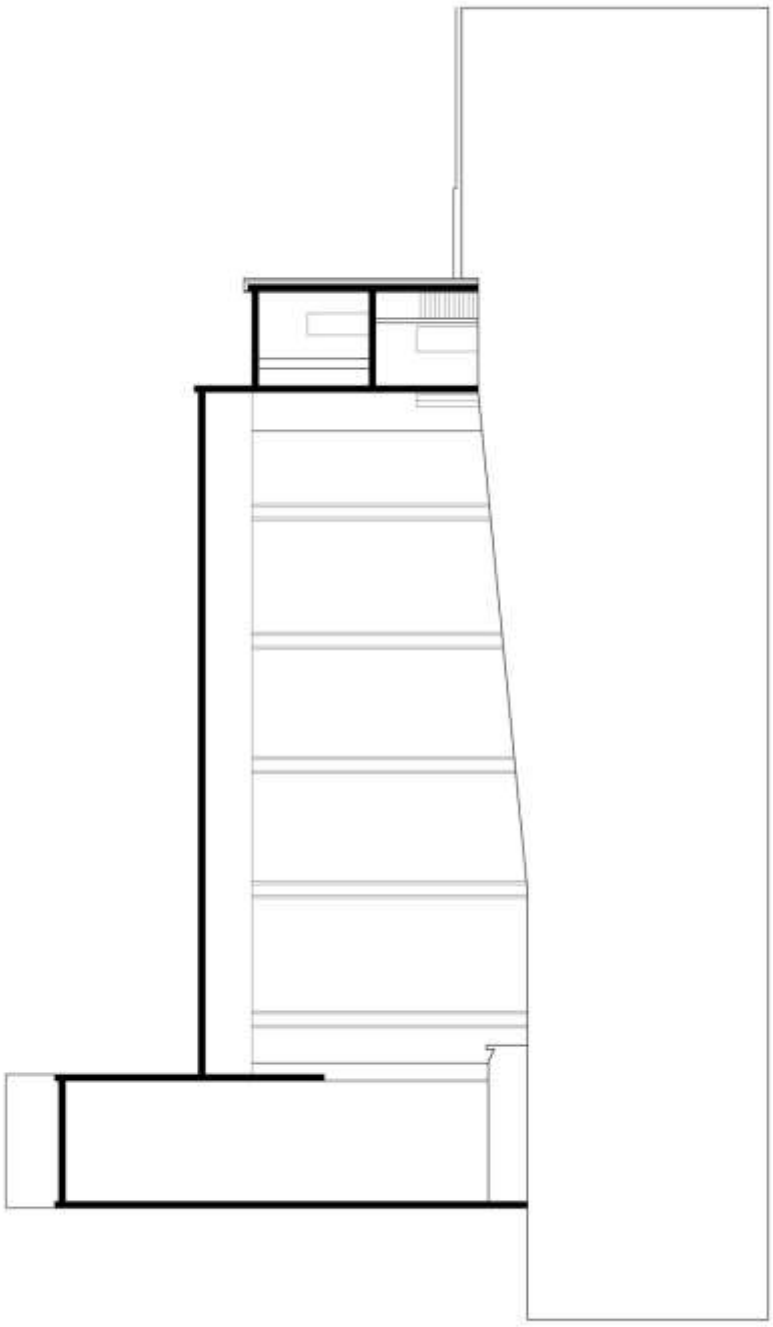
Existing Conditions Drawings: First Floor Plan



Existing Conditions Drawings: Second Floor Plan



Existing Conditions Drawings: Section



Schematic Design Phase: Matrix of Schemes (See pages 91-94 for Images)

Schemes	Additions	Possible Usage	Historic Factors	Pricing Est.	Degree of Intervention
1. Restoration of the theatre and connecting retail adaptation.	none	-Restoring the existing store fronts and theatre but modifying the poorly used commercial block to make the project financially stable -Craft theatre into a flexible space that could be used for a leased venue in addition to showing occasional movies	-No significant changes to the Theatre immediately. -Modification of retail portion which is already heavily modified and less significant	$	miniscule
2. Restoring the theatre as a flexible venue and expanding commercial street front to the adjacent property on Wai'alae Avenue	The additional storefront on the main avenue	-Community events, occasional movie showings, and rent out as a flexible venue. Increasing the commercial storefront by a third. -Theatre as a theatre, additional screen in adjacent lot with retail street front.	- An addition needs to be handled in a sensitive manner because of the high visibility. -No longer serves the sole use as a theatre. -Keep work in the area of interface between lots as reversible as possible	$$	Moderate-High
3. Expand to the lot at the rear and Restore theatre	A parking podium and either retail or additional screens	-Theatre as a theatre, commercial street front, addition as potential parking and/or theatre expansion	-Less disturbance to the original historic fabric -Addition would be located off the rarely used side street therefore makes no visual disturbances to the original -Keep work in the area of Interface between lots as reversible as possible	$$	Moderate
4. Expand into two adjacent lot and restore	Additional Parking and multiple additional screens	Theatre as theatre, addition to rear new theatre screens, and front lot addition new	-would be more financially viable but requires a high level of sensitivity since the new developments would	$$$	High

theatre		commercial/retail and possible an addition smaller screening theatre at backend	wrap around the original -Keep all areas of Interface between lots as reversible as possible		

Scheme	Benefits	Negatives
1	-Restoration to the theatre as it was at its most significant form. -Fuels the local economy by attracting more clientele at all hours	-Very little adaptation involved other than equipping it for modern use. -Less financially feasible then other options
2	-Restores theatre -Creates more retail opportunities -Improve the street front with the addition -The owner owns both properties.	-Loses a bit of integrity as you alter the main visible street front to allow for the integration of the adjacent property. -Not solely a theatre, open to other activities to make the space more productive.
3	-Increase financial viability -Responds to the issue of parking immediate to the site.	-Parking lots would be less aesthetically appealing. -Owner of theatre doesn't own the property. -Expands the number of theatres, could diminish the importance of the original.
4	-Maximizes the financial viability of the project -Adds more opportunity for economic development.	-Biggest impact on the historic fabric. -Might minimize the impact of the restoration of the original theatre.

Schematic Design Phase Scheme 1:

Schematic Design Phase Scheme 2:

Schematic Design Phase Scheme 3:

Schematic Design Phase Scheme 4:

Schematic Design Phase: Parcel Information

Note: Refer to Map: Tax Map Key to see which lot corresponds to information

TMK: 33006039:0000

- Address: 3588 WAIʻALAE AVE
- Building Value: $314,800.00
- Land Value: $1,582,800.00
- Square Feet 10,396
- Owner: YU,NARCISO H JR
- Zoning: B-2
- Height Restriction: 60’
- Near Bus Routes: 1, 14, 1L, 3

TMK: 33006020:0000

- Address: None
- Building Value: $500.00
- Land Value: $1,196,800.00
- Square Feet 8,579
- Owner: Bank of Hawaiʻi
- Zoning: B-2
- Height Restriction: 60’
- Near Bus Routes: 1, 14, 1L, 3
- Adjacent to Residential R-5 to Northwest

TMK: 33006021:0000

- Address: 3574 WAIʻALAE AVE
- Building Value: $108,200.00
- Land Value: $767,100.00
- Square Feet: 4,949
- Owner: YU,NARCISO H JR
- Zoning: B-2
- Height Restriction: 60’
- Near Bus Routes: 1, 14, 1L, 3

Movie Museum, Honolulu Hawai'i

Kaimuki is also the current home of the Movie Museum, which is one of the potential occupants for this project. Located a few blocks from the Queen Theatre the Movie Museum was founded in 1989 by Rick Kraemer.[130] In 1991, the museum was bought out by Dwight Damon, who currently owns it. The Movie Museum serves a variety of functions that pleases movies buffs as well as the occasional movie goes. The main focus is on their screenings that occur every Thursday through Sunday in the 18 seat viewing room.[131] The movies range in genre and are also available to rent when not being shown. The venue is also available for parties when not being used by the normal movie museum functions.

Hawai`i International Film Festival

The Hawai'i International Film Festival (HIFF), founded in 1981, is a non-profit organization that focuses geographically on the Pacific Rim with the intent of advancing cultural exchange and increasing media awareness.[132] It first started on the campus of the UH Mānoa in the East-West Center by their founding director, Jeannette Paulson. The very first film festival consisted of only seven films, showed to an audience of 5,000. Over the years it has developed into "a premiere cinematic event in the Pacific that has had more than one dozen screening sites on six Hawaiian Islands and draws an audience of 80,000 or more from around the state, the nation and throughout the world."[133]

Programmatically they could use a permanent space because in addition to the film festival, they conduct various other activities year round, for example, workshops, seminars and receptions. By housing them in the Wai'alae addition they would be able to utilize the historic theatre for their other functions as well as one of their venues during the film festival.

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[130] June Watanabe, "The Movie Museum has replaced a legendary pair," *Honolulu Star Bulletin*, Apr 25, 1996, http://archives.starbulletin.com/specials/kaimuki/movies.html.
[131] Watanabe, "The Movie Museum has replaced a legendary pair."
[132] "About HIFF," HIFF. Accessed Mar 25, 2013, http://www.hiff.org/about-hiff/.
[133] "About HIFF."

Finalized Program:

Programmatic Function	Square Footage
Hawai'i International Film Festival	**4,456 Sq. Ft.**
Lobby	412 Sq. Ft.
Film Festival Office	550 Sq. Ft.
Preview Room	340 Sq. Ft.
Small Viewing Room	750 Sq. Ft.
Restrooms	705 Sq. Ft.
Storage/ Janitorial	196 Sq. Ft.
Reception	196 Sq. Ft.
Movie Museum	**4,456 Sq. Ft.**
Lobby	540 Sq. Ft.
Movie Museum Office	562 Sq. Ft.
Viewing Room	750 Sq. Ft.
Restrooms	705 Sq. Ft.
Storage/ Janitorial	154 Sq. Ft.
Video Rental Room	492 Sq. Ft.
Theater: New Addition	**14,717 Sq. Ft.**
Lobby	652 Sq. Ft.
Box Office	200 Sq. Ft.
Concession	585 Sq. Ft.
Restrooms	792 Sq. Ft.
Storage/ Janitorial	691 Sq. Ft.
Projection Room	406 Sq. Ft.
Theater 2	1,722 Sq. Ft.
Theater 3	1,922 Sq. Ft.
Mechanical/ Electrical	405 Sq. Ft.
Office	410 Sq. Ft.
Theater: Existing	**12,737 Sq. Ft.**
Secondary Lobby	576 Sq. Ft.
Old Ticket Office	68 Sq. Ft.
Storefronts (3)	1,224 Sq. Ft.
Restrooms	452 Sq. Ft.
Storage/ Janitorial	258 Sq. Ft.
Projection Room	383 Sq. Ft.
Café	1,764 Sq. Ft.
Theater 1	5,581 Sq. Ft.
Parking (92 Spaces)	**3,795 Sq. Ft.**

Design Narrative

The Wai'alae Avenue and Center Street additions were the result of the schematic phase of the project. After coming up with four schemes, it was determined, with the help of

the doctoral committee, that in order to increase the theoretical success of this project, additional functions would be necessary. It was the fourth option that allowed for more freedom in the programmatic planning of the project.

Continuing forth with the two additional lots it was imperative to minimize the physical connections between the new additions and original. In accordance with the Secretary of the Interior's standards for rehabilitation (see Appendix A), the actual interface was minimal in efforts to keep all work done to the historic structure reversible. It is important to retain as much integrity as possible in the original theater while adjusting for reuse because, as demonstrated in the Chapter Theaters of Hawai'i, the Queen is one of the few remaining neighborhood theaters in Hawai'i. It is also the only one that has retained its interior integrity as a theater, all other remaining neighborhood theaters have been converted for other uses and in most cases are no longer recognizable as a theater. Also, by keeping it as a theater, the community will once again have an entertainment anchor on Wai'alae Avenue like it used to. In the Maps chapter the locations of the neighborhood theaters is displayed graphically. It is apparent how prevalent the neighborhood theater was before and how integral it was to the social and theatrical history of Hawai'i.

The Queen will be restored to the form it was after its renovation in the late 1940's. There is not much work that will need to be done to change the façade from its current state as it has retained much of its integrity but ample work will need to be done to rehabilitate the building as it was not properly maintained in the past few decades. The sign and marquee will also need to be restored for the same reason. Once restored, the curvilinear marquee will be able to display the show times for the movies as it once had and the announcement for any other event s that will utilize the theater.

Creating the Additions

The program of the addition along Wai'alae Avenue was formed by the needs of the two intended users that would occupy the space, the Movie Museum and the Hawai'i International Film Festival Office. In the preceding section the two organizations were described according to how they operate in order to gain a better understanding of where the program was derived.

The vertical slat façade is employed both as a sunshade but also as an element of connection to the original theater.

The theater addition along Center Street was programmatically derived by the additional requirements necessary for a theater to be successful in the current market. The supplementary theaters in the new addition will help to make the project financially feasible, as it is proven by the closures of many neighborhood theaters that single screen theaters are no longer competitive. The case study of the Alameda Theatre in this document is an example of the profitability of creating an addition containing multiple screens to a historic theater. The Alameda Theatre was also chosen as the main Case Study because its high involvement with the community that continued after the restoration. The additional screens will also help support the Hawai‘i Film Festival as a venue for their two week-long event.

The program for each addition was planned out in a manner that allows for the spaces and functions to flow at the moments of connection. Explorations were done during the schematic phase to figure out the functions that made the most sense to grouped together or adjacent. This is also why the two occupants for the Wai‘alae addition were chosen. Their relevance to the theater was heavily considered during this process.

The need for sun shading on both additions was driven by the orientation of the site with the façades facing the south-west and south-east directions. The store front portion of the Queen employed a unique wooden lattice work on the upper level façade. Is not replicated but merely serves as an inspiration for the façade treatment of the additions in terms of functionality and aesthetics. The vertical slats on the addition are made of metal I-beams in a coppery tone. The referencing but not replicating theory was directly influenced by the examples studied on pages 59-64 of this document, as well as the research into the different types of adaptive reuse projects. As a result of the previous research, it was determined that this design would follow the route of relation to the original by contrast of the additions. It was also imperative to allow the maximum amount of light to enter from these two facades because they are the only two faces of both additions that could allow for light to penetrate the interior of the building. This factor also affected the placement of different spaces within the structures.

The viewing rooms on both levels of the Wai‘alae Avenue addition will be fitted with a stand-alone seating riser system in the event that the space eventually needs to be converted for another use it can be easily removed. Therefore the flexibility of the space will be retained in the event that the user changes in the future.

Changes to the Original

With the two new additions, the second level office space of the storefront block of the Queen was no longer necessary. The change in functions was a result of the additions as well as the unsuccessfulness of the current space. The offices were too small for modern requirements and currently the whole level is used by one tenant. The cafe was proposed as a replacement for the second level because it would bring customers into the building, and it supports the crowd already going to the theater. The placement on the second level allows for café the opportunity of taking advantage of the view.

Changes were necessary on the exits of the theater in order comply with the ADA standards as well as account for the life safety concerns of the original. The alleyways, no longer suitable for emergency exits, were enclosed and alternative exits were created.

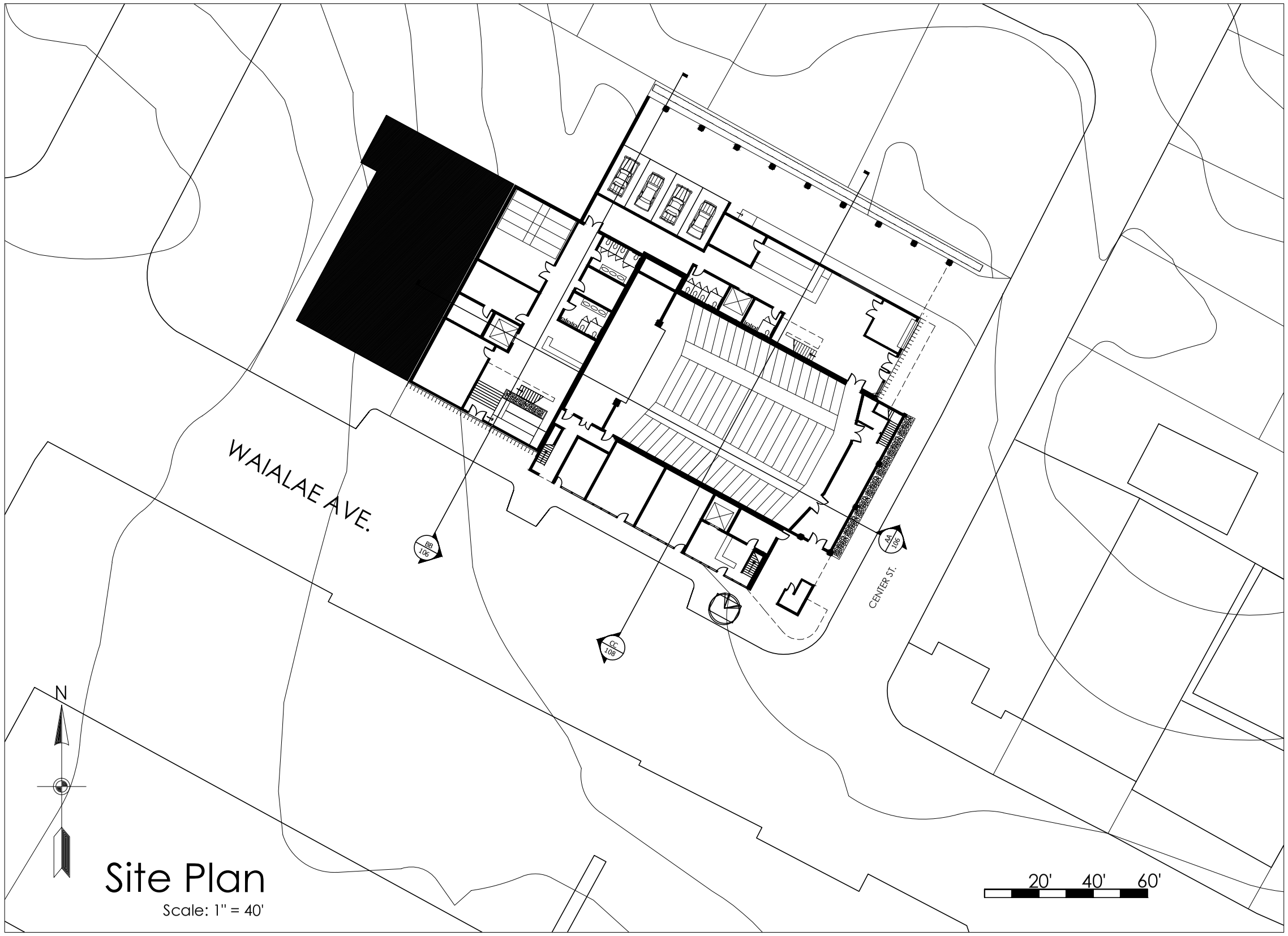
The entry to the main theater is now through the theater addition on Center Street. The former main entry and main lobby of the original theater now serve as secondary access for when the theater is used by the community. By creating dual entrances the original can be closed off from the additions when used for other events, thereby no longer necessitating the need for the guests to enter through the addition.

Re-opening the corner to allow the free standing ticket office again serves multiple purposes. First and foremost it is in keeping with the time the Queen Theatre is being restored to, which is the late 1940’s renovation. Secondly, it also relates to the street corner in an improved way as compared to the closed off current state. It is seen in the figures of the chapter *Queen Theatre*. It will no longer be the main ticket office but will be able to function as the ticket office when the original theater is being used for community events or other events not relating to the movie showing function.

Other Requirements

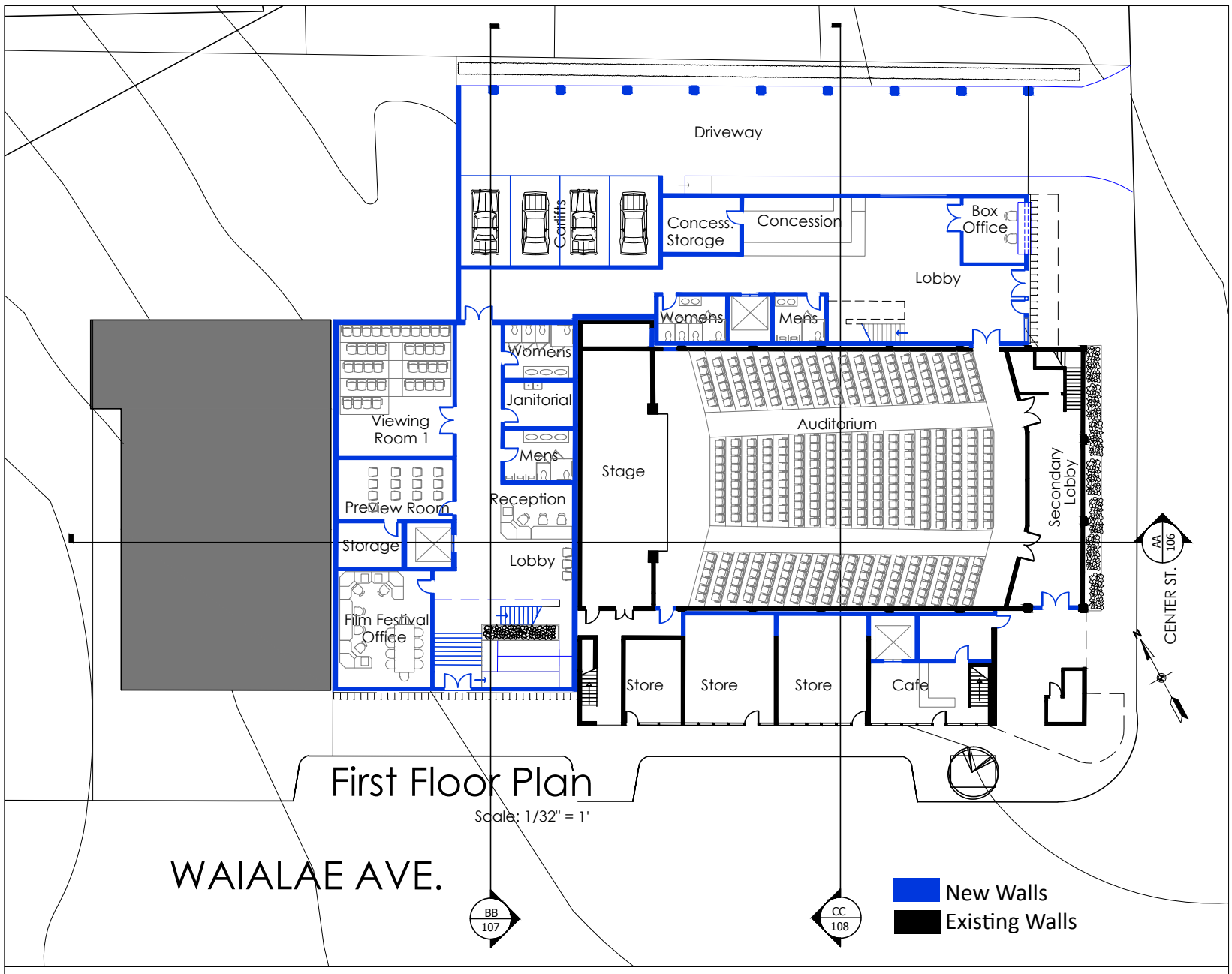
Parking requirements, as designated by the Land Use Ordinance (LUO), are fulfilled by subterranean automatic parking systems. Due to the narrowness of the lot and the large number of stalls necessary it was the most efficient solution to meet the requirement. The system chosen is explained further in Appendix C. The proximity of the City's municipal parking lots and their bus stops allow for alternative transportation storage or access, refer to the Site Analysis: Vehicular and Public Transportation page to see proximity.

Also, as designated by the LUO , the portion of the lot adjacent to residential zoning of the Center Street addition will need to be buffered with vegetation along its length as well as a 6' wall in addition to the requirement of the 5' set back from the property line.



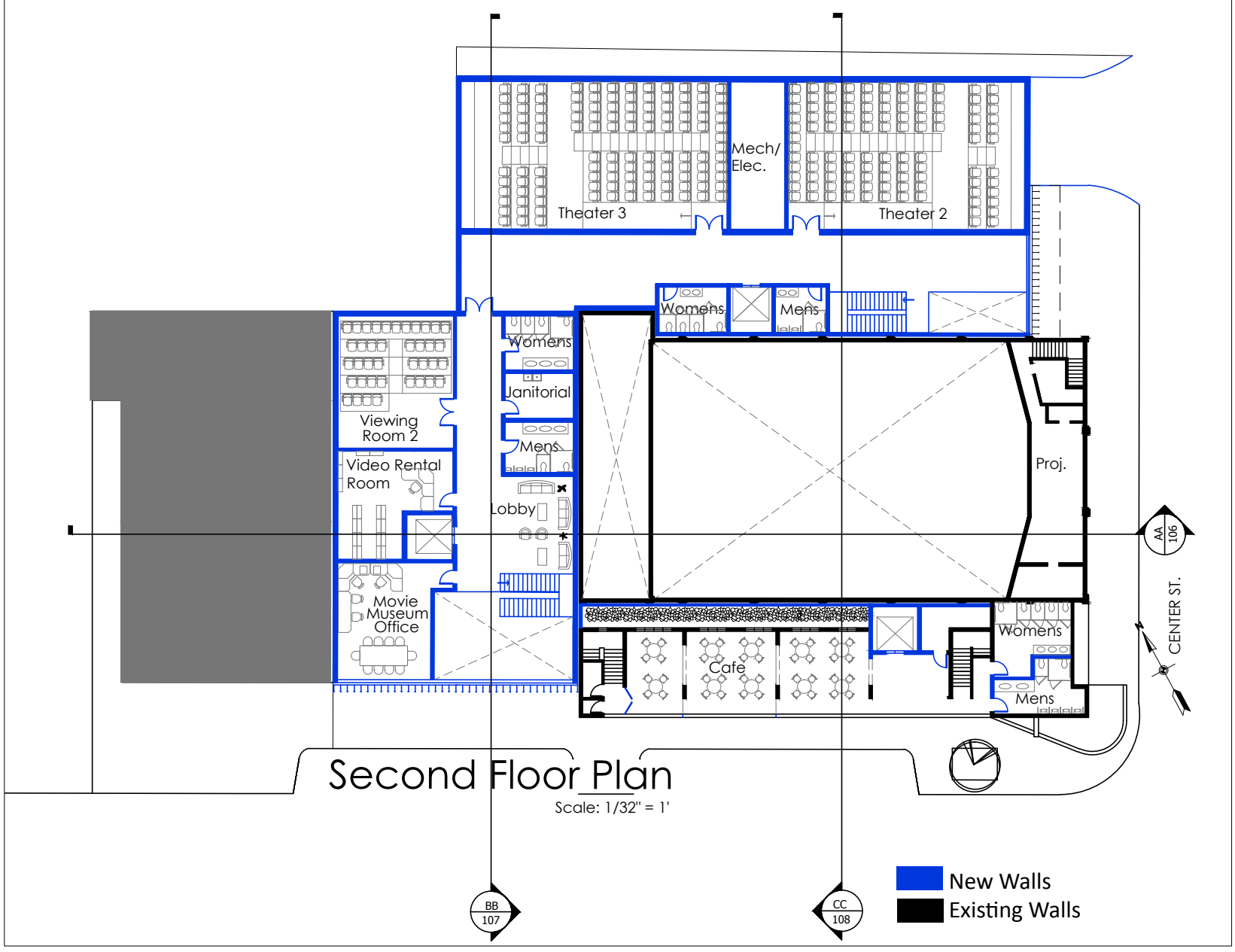
Site Plan

Scale: 1" = 40'



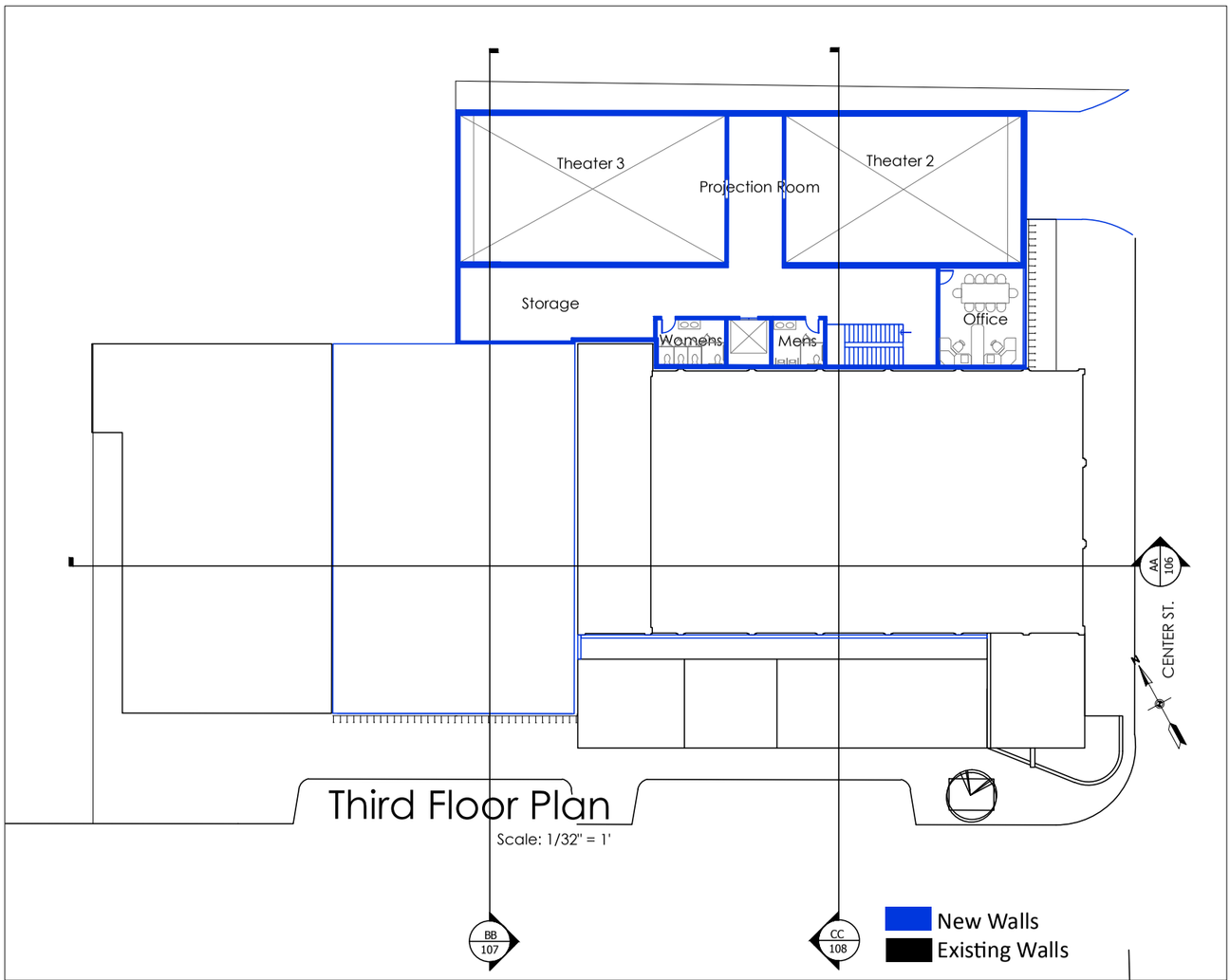
First Floor Plan

Scale: 1/32" = 1'



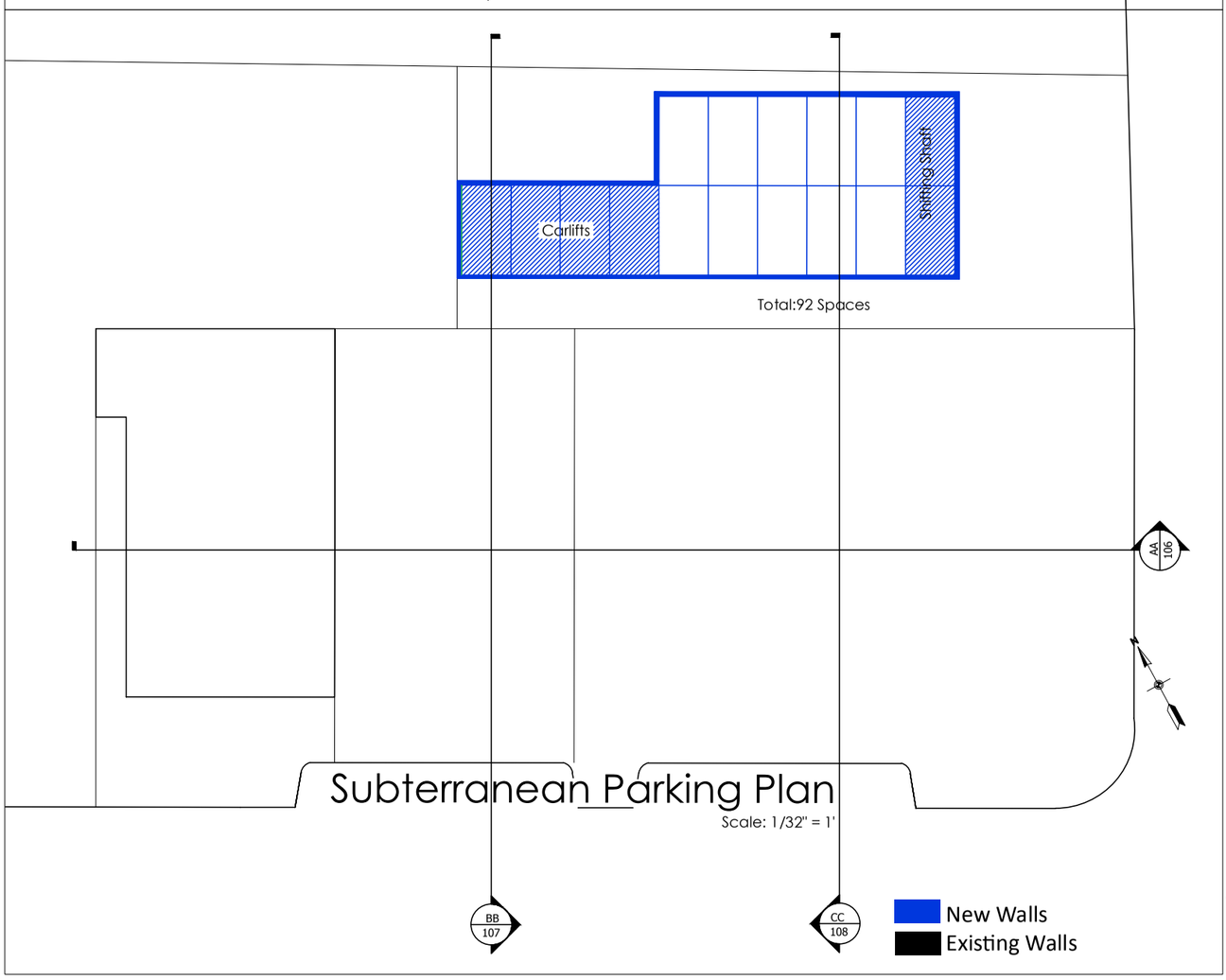
Second Floor Plan

Scale: 1/32" = 1'



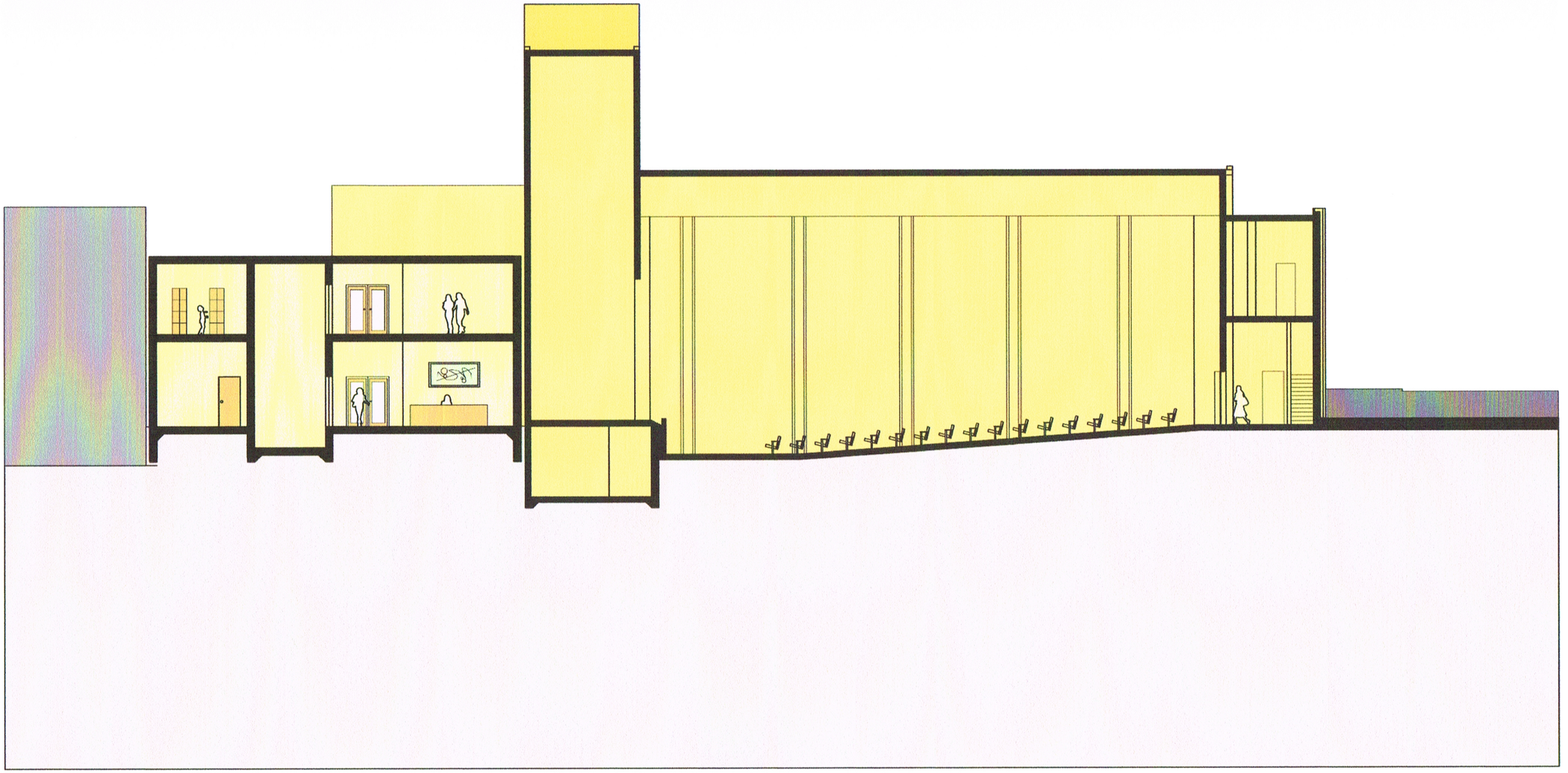
Third Floor Plan

Scale: 1/32" = 1'

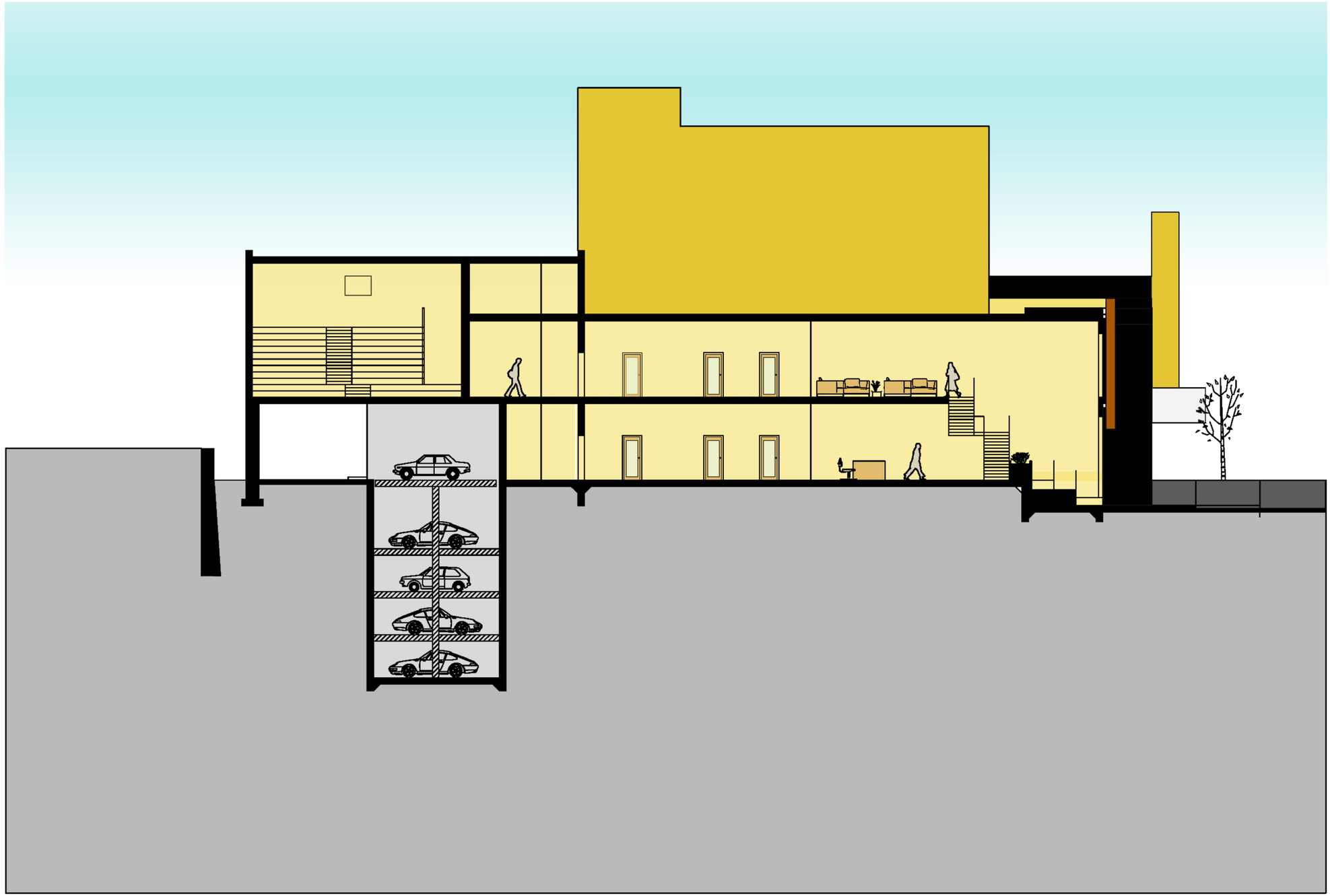


Subterranean Parking Plan

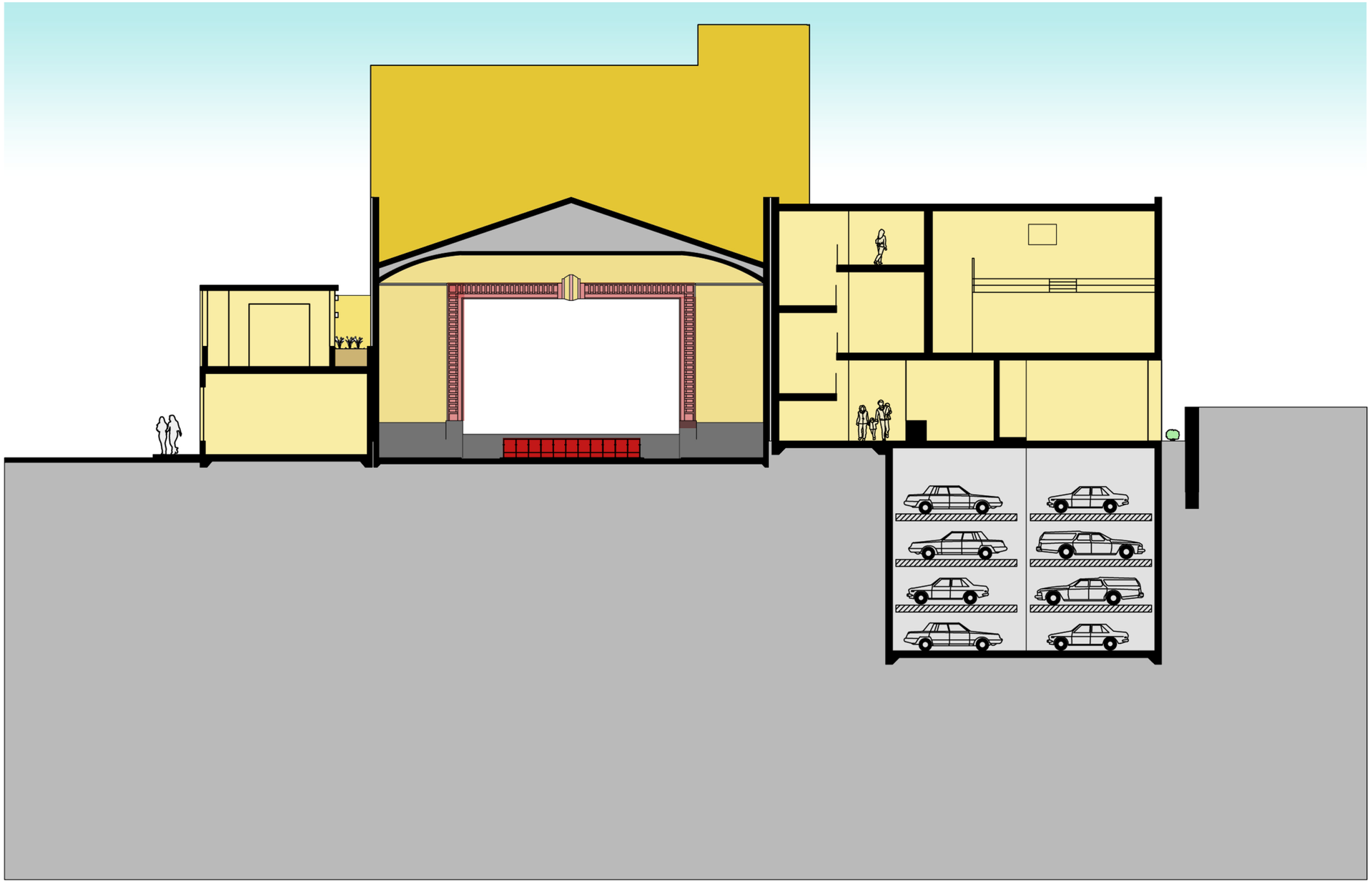
Scale: 1/32" = 1'



Section AA Scale: 1/16" = 1'



Section BB Scale: 1/16" = 1'

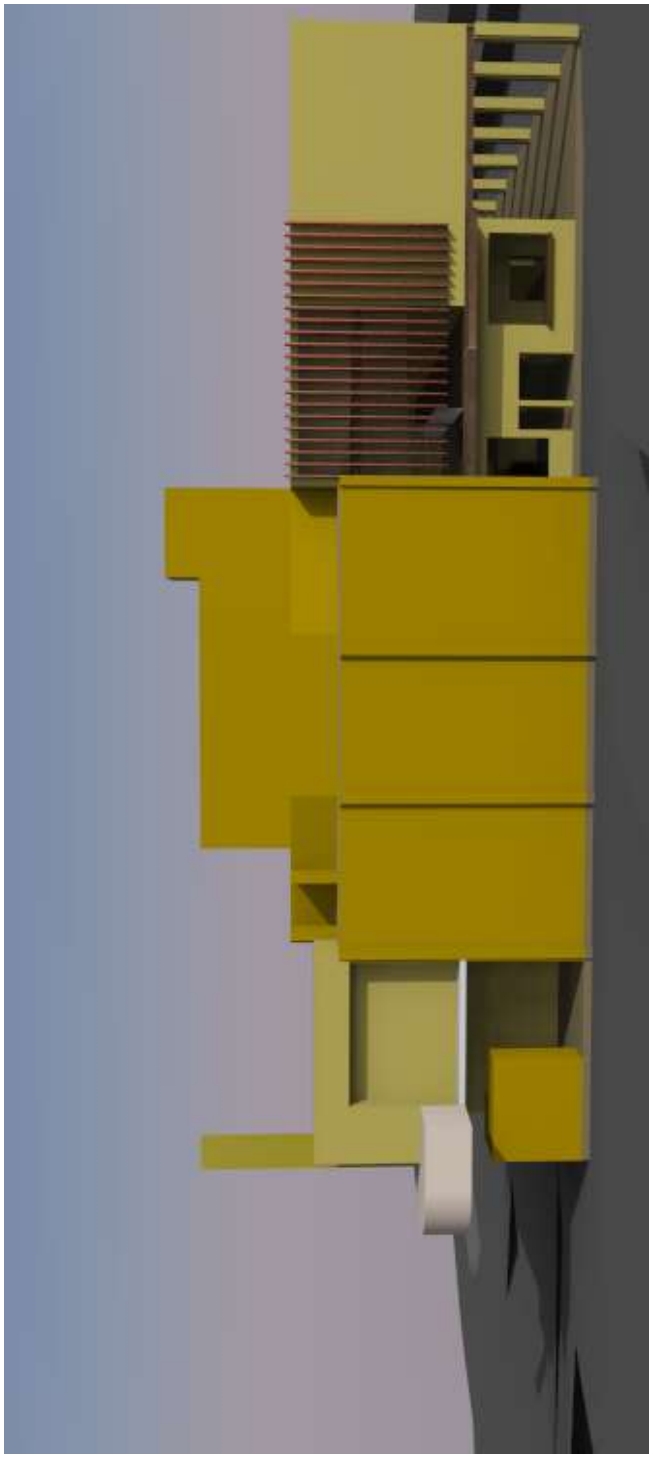


Section CC

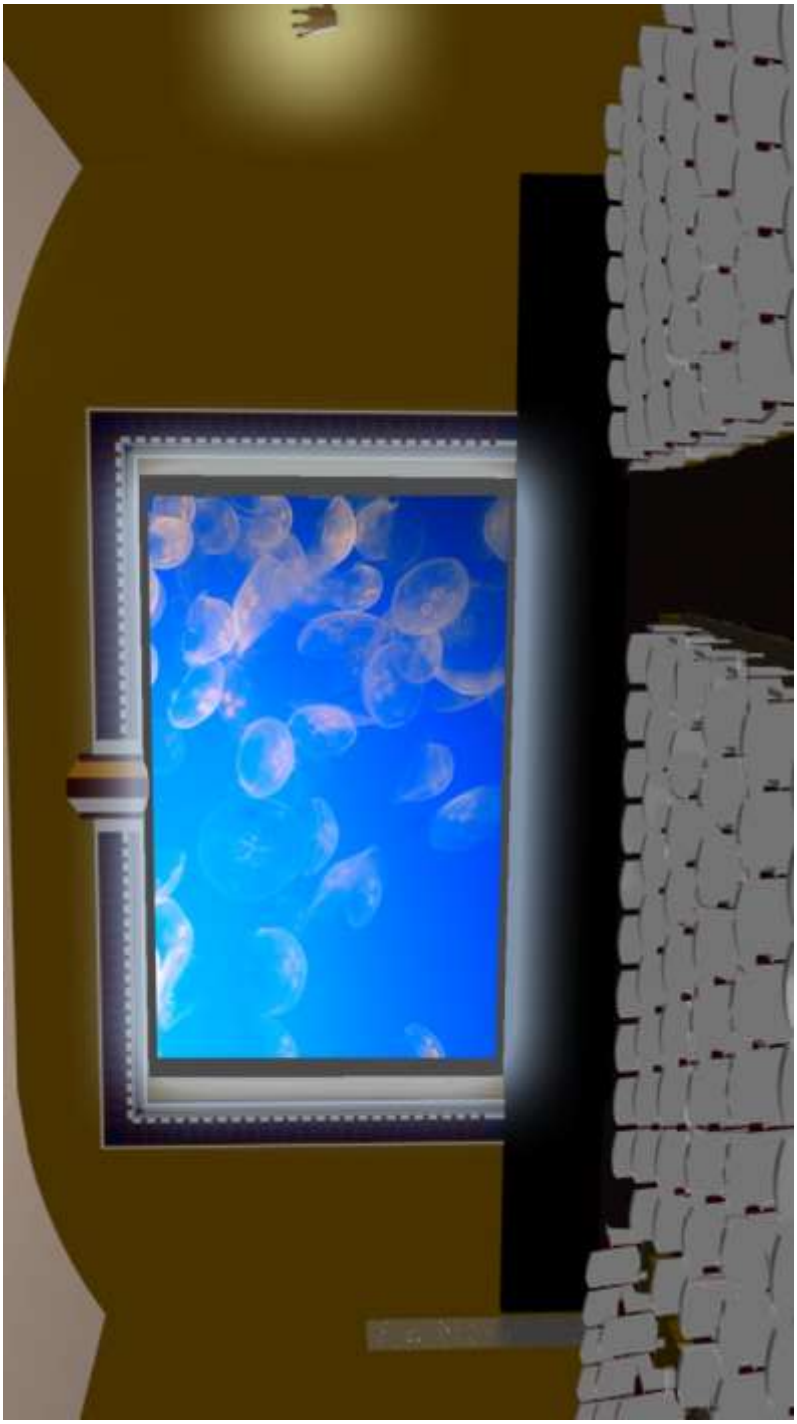
Scale: 1/16" = 1'

Elevation: Wai‘alae

Elevation: Center Street

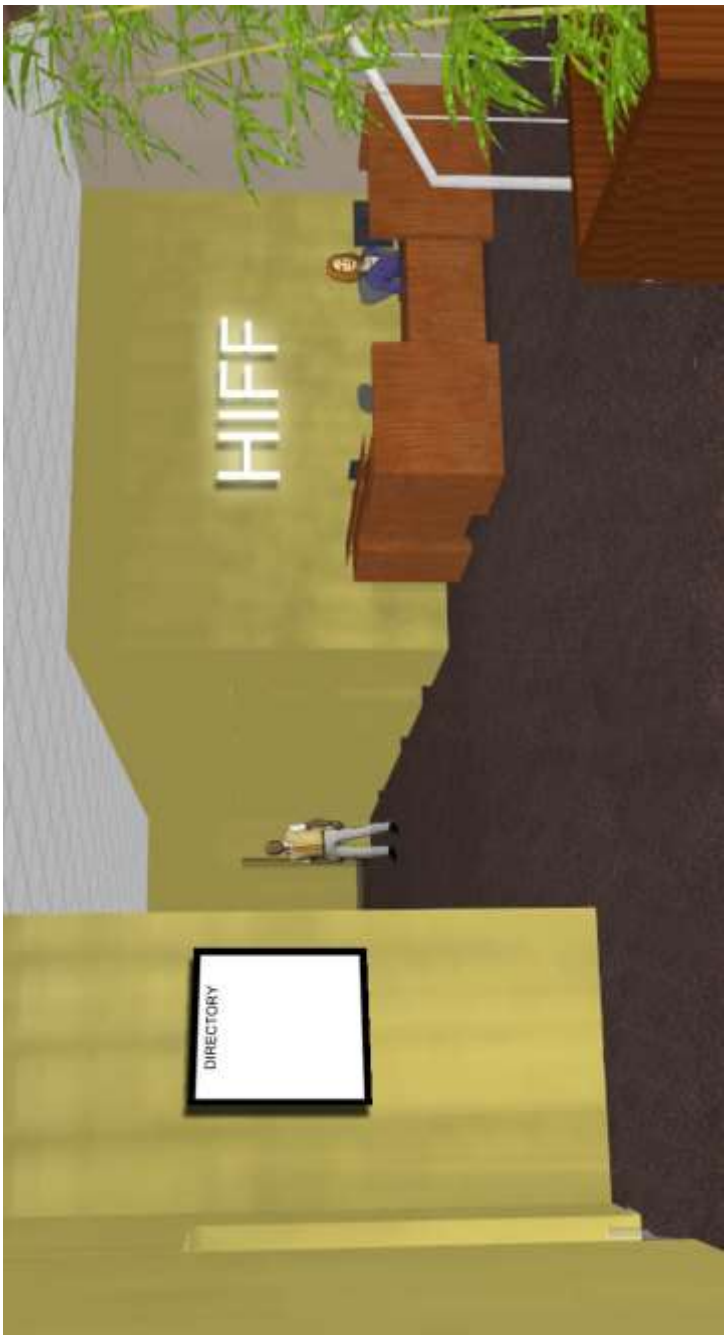


Render 1: Restored Theatre Interior



Render 2: Interior of Café

Render 3 : Interior of Wai‘alae Addition



Render 4: Close up view of the Additions

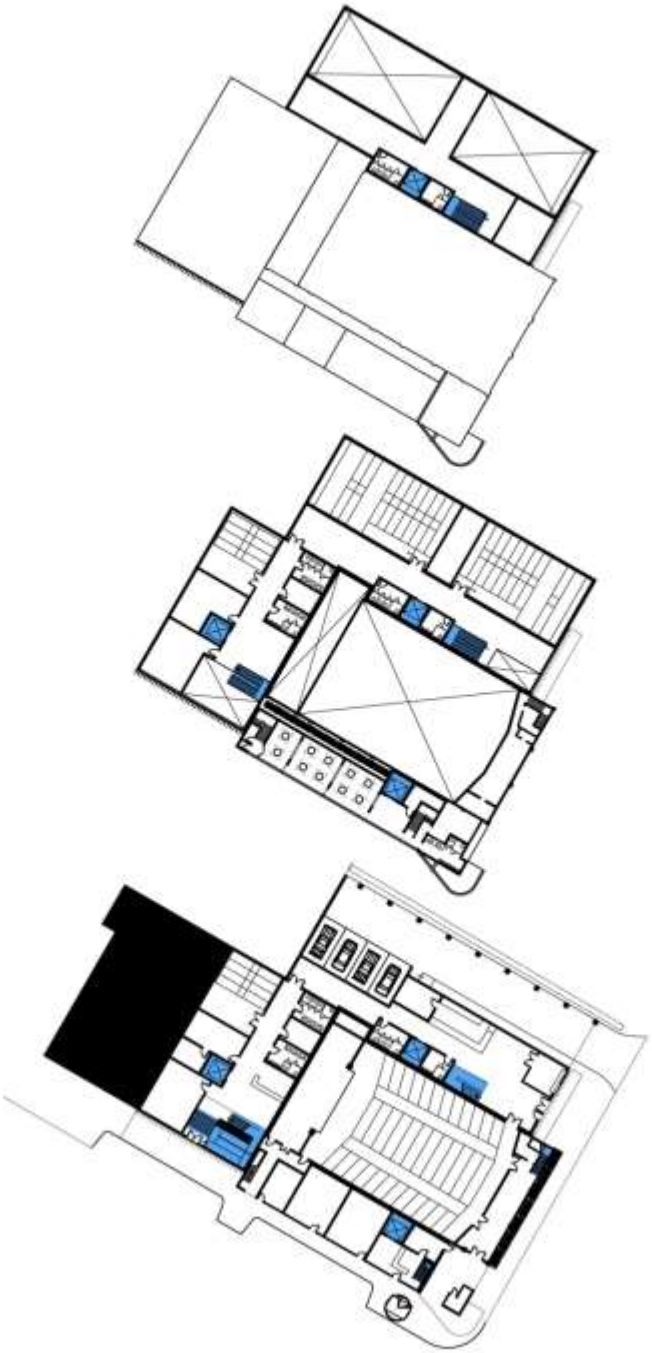
Render 5: Exterior Looking South-East on Wai‘alae Avenue

Render 6: Exterior Looking South-West on Center Street

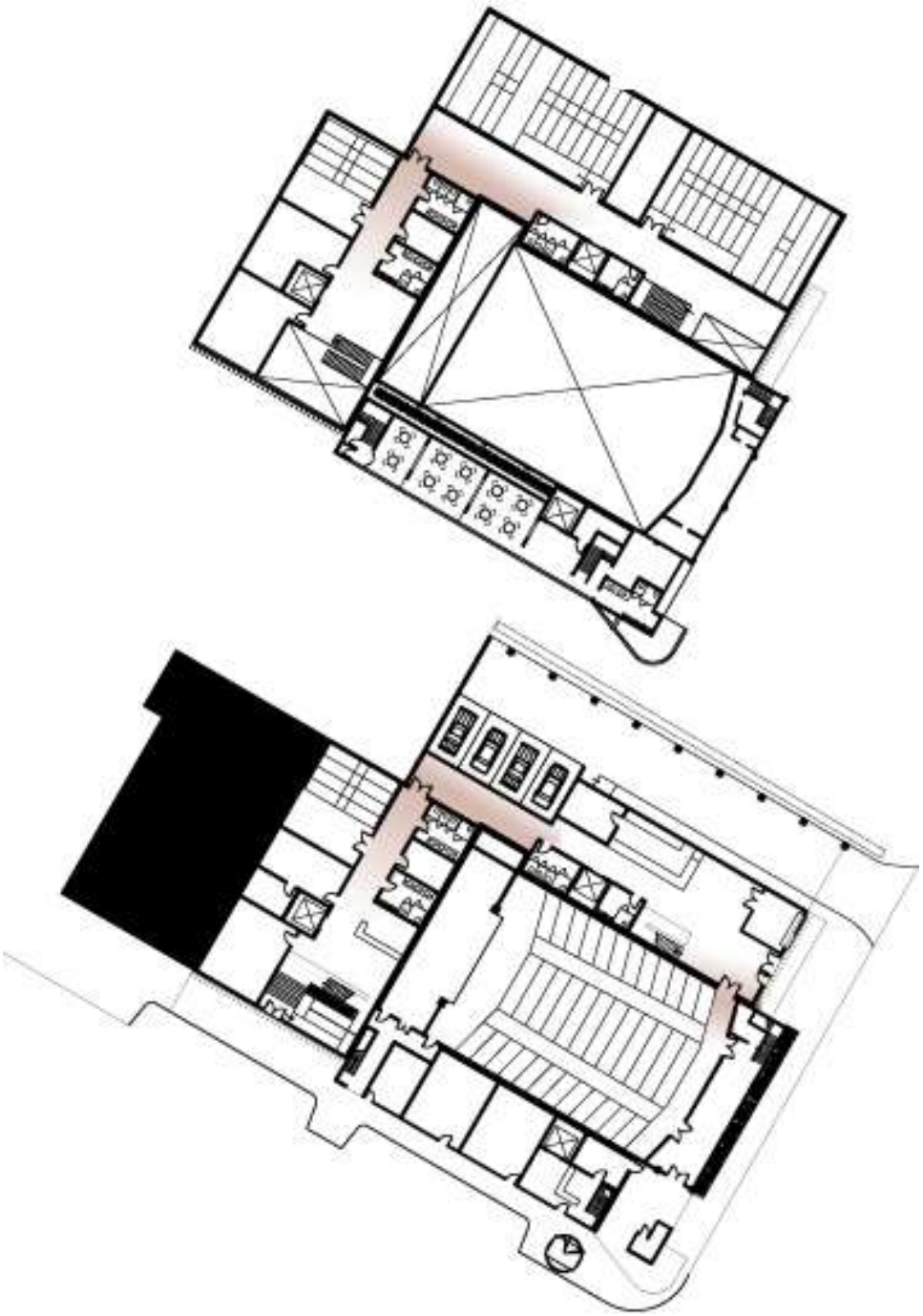
Render 7: Wai‘alae Avenue and Center Street Intersection

Diagrams: Space Designation

Diagrams: Vertical Circulation



Diagrams: Areas of Connection



Appendix A:

Secretary of the Interiors Standards and Guidelines for Rehabilitation Projects

Source: National Parks Service. “Standards of Rehabilitation.” http://www.nps.gov/hps/tps/standguide/rehab/rehab_standards.htm.

NATIONAL PARK SERVICE

STANDARDS FOR REHABILITATION AND GUIDELINES FOR REHABILITATING HISTORIC BUILDINGS

standards for rehabilitation

-GUIDELINES-

The Approach

Exterior Materials
Masonry
Wood
Architectural Metals

Exterior Features
Roofs
Windows
Entrances + Porches
Storefronts

Interior Features
Structural System
Spaces/Features/Finishes
Mechanical Systems

Site

Setting

Special Requirements
Energy Efficiency
New Additions
Accessibility
Health + Safety

THE STANDARDS

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Guidelines for Rehabilitation-->

HISTORICAL OVERVIEW - PRESERVING - **rehabilitating** - RESTORING - RECONSTRUCTING | main - credits - email

REHABILITATION
the approach

-GUIDELINES-
The Approach
Exterior Materials
Masonry
Wood
Architectural Metals
Exterior Features
Roofs
Windows
Entrances + Porches
Storefronts
Interior Features
Structural System
Spaces/Features/Finishes
Mechanical Systems
Site
Setting
Special Requirements
Energy Efficiency
New Additions
Accessibility
Health + Safety
THE STANDARDS

When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment. Prior to undertaking work, a documentation plan for Rehabilitation should be developed.

Choosing Rehabilitation as a Treatment

In **Rehabilitation**, historic building materials and character-defining features are protected and maintained as they are in the treatment Preservation; however, an assumption is made prior to work that existing historic fabric has become damaged or deteriorated over time and, as a result, more repair and replacement will be required. Thus, latitude is given in the **Standards for Rehabilitation and Guidelines for Rehabilitation** to replace extensively deteriorated, damaged, or missing features using either traditional or substitute materials. Of the four treatments, only Rehabilitation includes an opportunity to make possible an efficient contemporary use through alterations and additions.

top

Identify, Retain, and Preserve Historic Materials and Features

Like Preservation, guidance for the treatment **Rehabilitation** begins with recommendations to identify the form and detailing of those architectural materials and features that are important in defining the building's historic character and which must be retained in order to preserve that character. Therefore, guidance on ***identifying, retaining, and preserving*** character-defining features is always given first. The character of a historic building may be defined by the form and detailing of exterior materials, such as masonry, wood, and metal; exterior features, such as roofs, porches, and windows; interior materials, such as plaster and paint; and interior features, such as moldings and stairways, room configuration and spatial relationships, as well as structural and mechanical systems.

top

Protect and Maintain Historic Materials and Features

After identifying those materials and features that are important and must be retained in the process of **Rehabilitation** work, then ***protecting and maintaining*** them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, alarm systems and other temporary

protective measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should always begin at this level.

top

Repair Historic Materials and Features

Next, when the physical condition of character-defining materials and features warrants additional work ***repairing*** is recommended. **Rehabilitation** guidance for the repair of historic materials such as masonry, wood, and architectural metals again begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind--or with compatible substitute material--of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing). Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.

This two-story brick commercial building--with its corner storefront--was originally constructed ca. 1876, then remodeled in 1916 in the Craftsman style and given a new, distinctive roofline. It served a number of uses, including a hotel, boarding house, saloon, restaurant, liquor store, warehouse, and office furniture showroom. The red brick walls had been painted several times over the years. Rehabilitation work included removal of multiple paint layers using a chemical stripper and thorough water rinse; spot repointing with matching mortar; and appropriate interior alterations. The building is now being used as a retail shop. Photos: NPS files.

top

Replace Deteriorated Historic Materials and Features

Following repair in the hierarchy, **Rehabilitation** guidance is provided for ***replacing*** an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair (for example, an exterior cornice; an interior staircase; or a complete porch or storefront). If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation, then its replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature in kind, that is, with the same material. Because this approach may not always be technically or economically feasible, provisions are made to consider the use of a compatible substitute material. It should be noted that, while the National Park Service guidelines recommend the replacement of an entire character-defining feature that is extensively deteriorated, they never recommend removal and replacement with new material of a feature that--although damaged or deteriorated--could reasonably be repaired and thus preserved.

Design for the Replacement of Missing Historic Features

When an entire interior or exterior feature is missing (for example, an entrance, or cast iron facade; or a principal staircase), it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Although accepting the loss is one possibility, where an important architectural feature is missing, its replacement is always recommended in the **Rehabilitation** guidelines as the first or preferred, course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.

top

Alterations/Additions for the New Use

Some exterior and interior alterations to a historic building are generally needed to assure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character. The construction of an exterior addition to a historic building may seem to be essential for the new use, but it is emphasized in the **Rehabilitation** guidelines that such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alterative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed. Additions and alterations to historic buildings are referenced within specific sections of the Rehabilitation guidelines such as Site, Roofs, Structural Systems, etc., but are addressed in detail in New Additions to Historic Buildings (see nav bar, right).

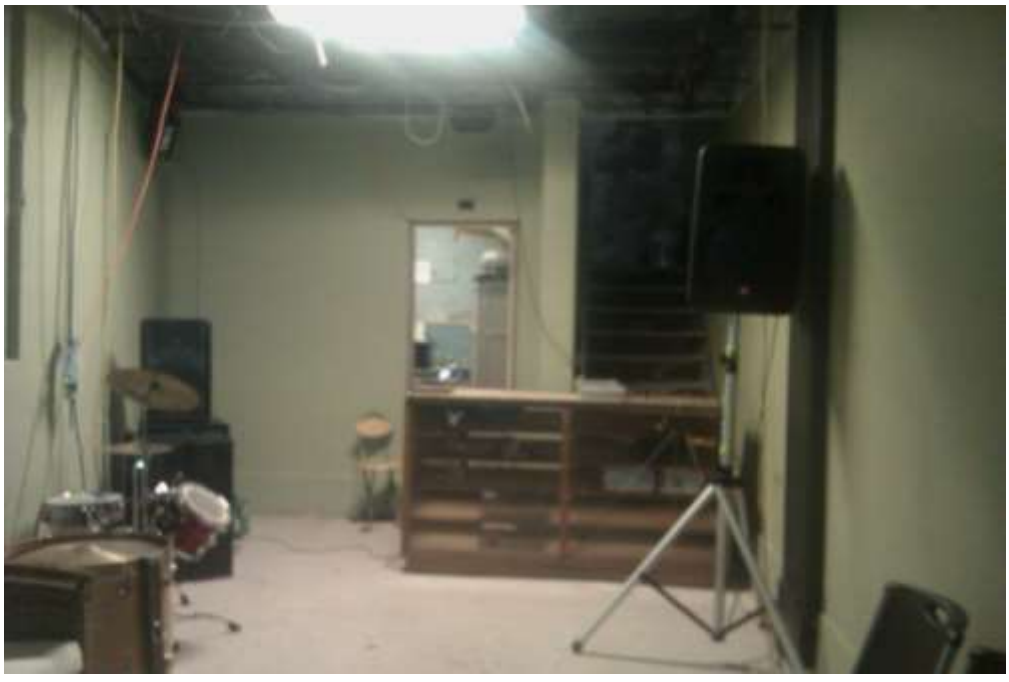
top

Energy Efficiency/Accessibility Considerations/Health and Safety Code Considerations

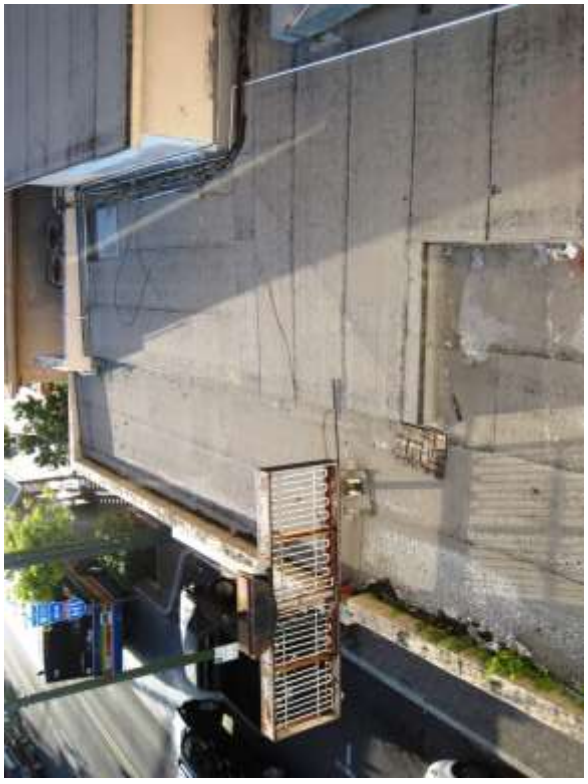
These sections of the guidance address work done to meet accessibility requirements and health and safety code requirements; or retrofitting measures to improve energy efficiency. Although this work is quite often an important aspect of **Rehabilitation** projects, it is usually not a part of the overall process of protecting or repairing character-defining features; rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to radically change, obscure, damage, or destroy character-defining materials or features in the process of meeting code and energy requirements.

Appendix B:

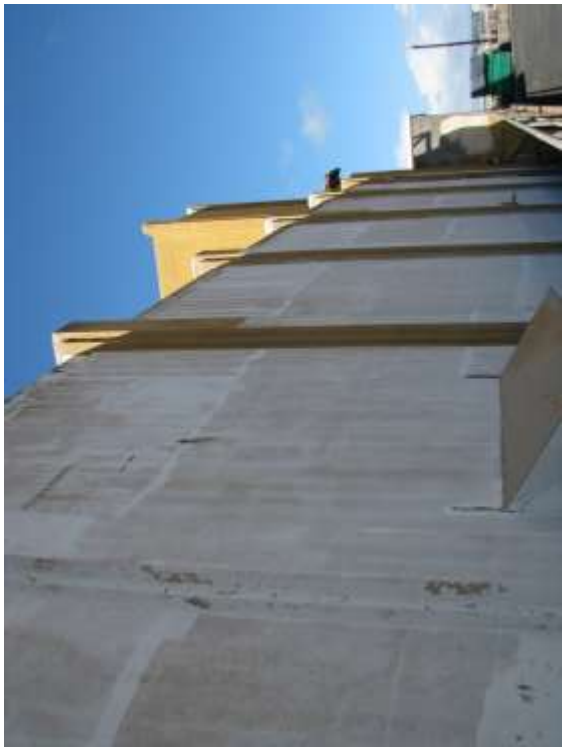
Photos of the Existing Conditions at the Queen Theatre

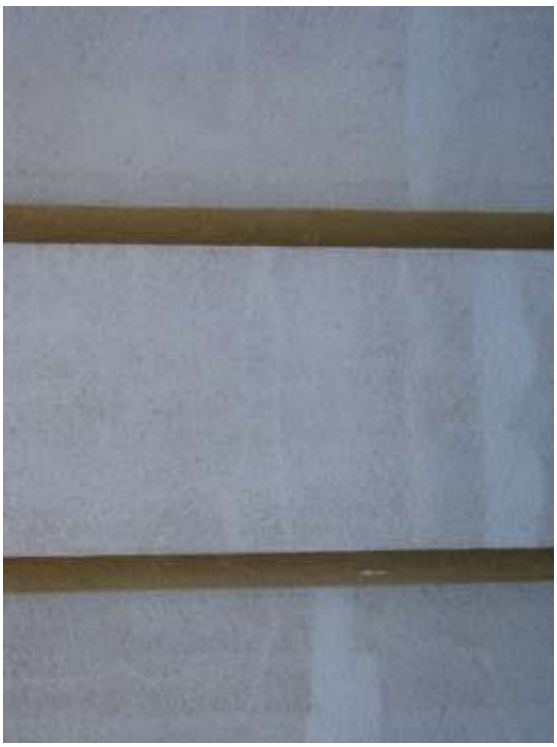



JBL




EDGE

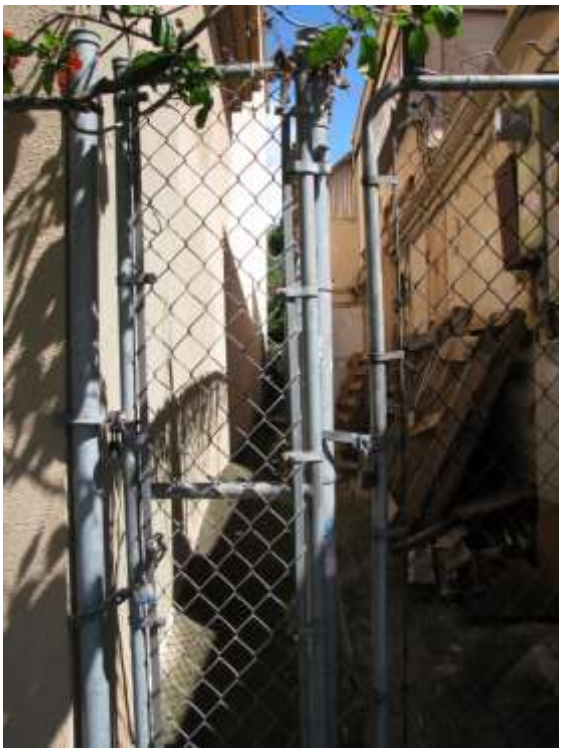





BARBER & HAIRSTYLING


ART IS


HI BRED!




HI BRED!

Appendix C:

Automatic Parking Machine Options

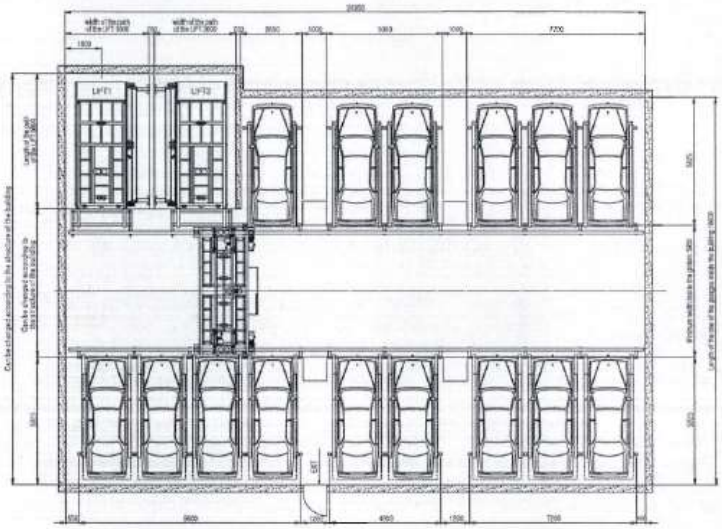
Source: Parkmatic.com. “Automated.” Accessed Feb 20, 2013.

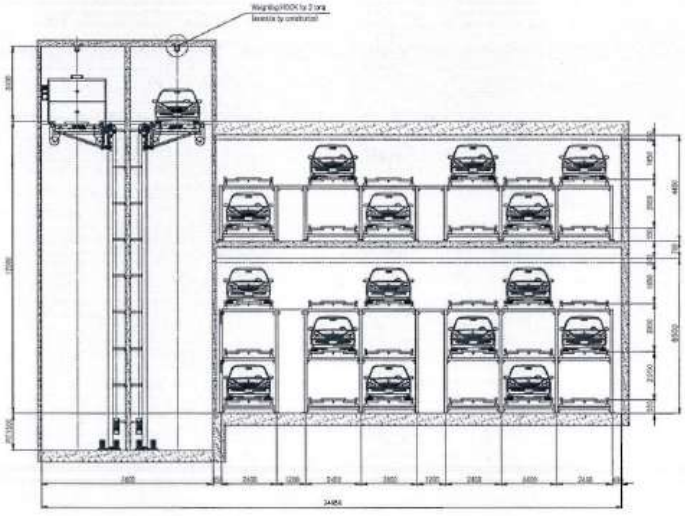
http://www.parkmatic.com/#!__automated

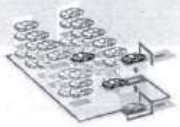
Dongyang Best Parking PARKMATIC MULTI-PARKING SYSTEM

Lengthwise Pallet Type

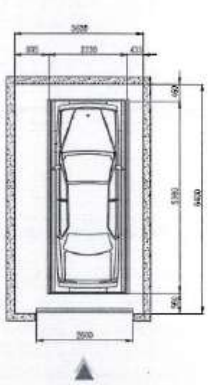
DMF-FP-L / *for Large-sized automobiles*



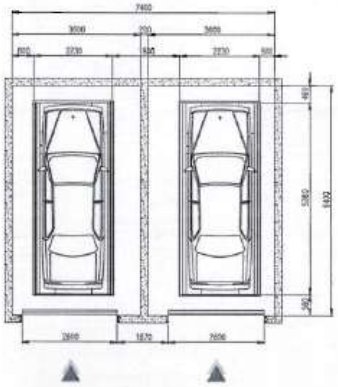




● The ground plan of the entry part



Structure of a single LIFT



Structure of two parallel LIFT

● Standard Details of the Parking Facilities

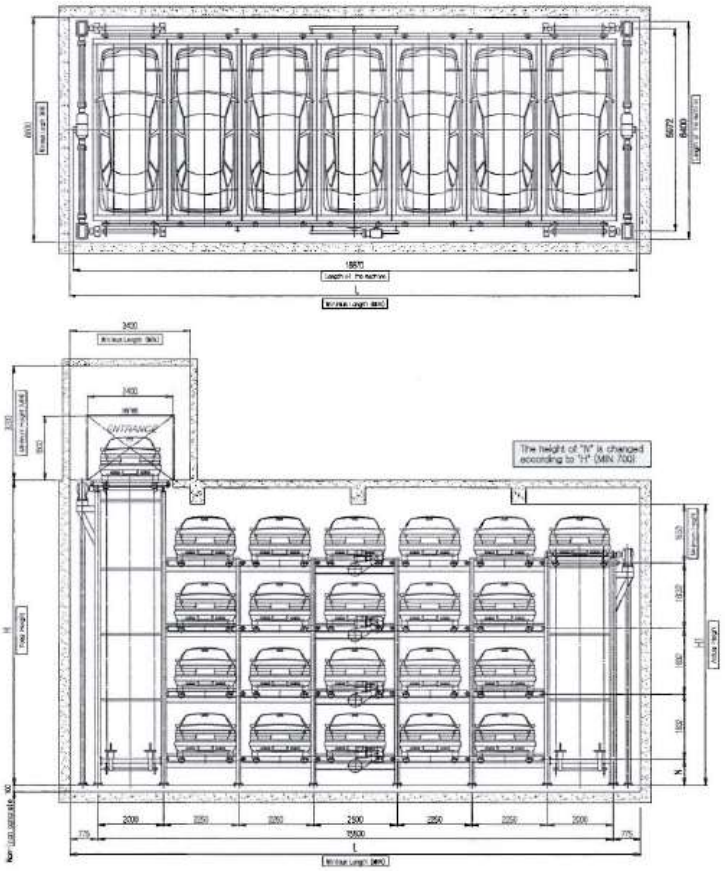
Capacity		a minimum of 10 cars ~ unlimited (a maximum of 70cars per lift)
The sort and form of the parking equipment		the multi-floor type (pallet type)
Available dimension of cars	the total length	5200mm
	the full width	2150mm (including a side mirror)
	the total height	1600mm
	the weight	2200Kg
LIFT	the hoisting motor	22Kw × 4P & D.C Brake
	the hoisting speed	45 ~ 60m/min (in proportion to the lifting distance)
	the horizontal movement motor	1.5Kw × 4P & D.C Brake
	the horizontally moving speed	45m/min (the rating speed)
CART	the running motor	1.5Kw × 4P & D.C Brake, 2Set
	the running speed	80 ~ 120m/min (in proportion to the traveling distance)
	the horizontal movement motor	1.5Kw × 4P & D.C Brake, 2Set
	the horizontally moving speed	45m/min (the rating speed)
	the picking motor	0.4Kw × 4P & D.C Brake
	the type of picking	Rack & Pinion (the direct drive type)
The Details of the Electrically Controlling Part	the motor controlling machine	IGBT Inverter
	the form of operation control	PLC type (basically included)
	the form of manipulation	Touch Screen or Computer (Optional)
Power	the source of power	three phase, AC 380V
Safety Devices		· The induction and the guidance lights at the entrance · The mirror guiding automobiles · The sensor detecting the location of automobiles at the entry story · The sensor detecting the cutting of the hoisting wire · The system for preventing over-run of the lifts and carts · The emergency stop switch · The system for securing safe operation and more,,,

※ Drawings may be changed according to dimensions of the vehicle that is accepted in the parking facilities.

Dongyang Optima Parking

Upper Drive-in Parking Type

DMC-L2U / *for Middle and Large-sized automobiles*

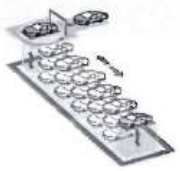


The Chart of Measure inside the Building according to the Number of Parked Automobiles (Unit : mm)

Two Levels	Row	DMC2-6	DMC2-7	DMC2-8	DMC2-9	DMC2-10	DMC2-11	DMC2-12	DMC2-13
	Capacity	10	12	14	16	18	20	22	24
Three Levels	Row	DMC3-6	DMC3-7	DMC3-8	DMC3-9	DMC3-10	DMC3-11	DMC3-12	DMC3-13
	Capacity	14	17	20	23	26	29	32	35
Four Levels	Row	DMC4-6	DMC4-7	DMC4-8	DMC4-9	DMC4-10	DMC4-11	DMC4-12	DMC4-13
	Capacity	18	22	26	30	34	38	42	46
Length inside the building(L)		14800	17050	19300	21550	23800	26050	28300	30550

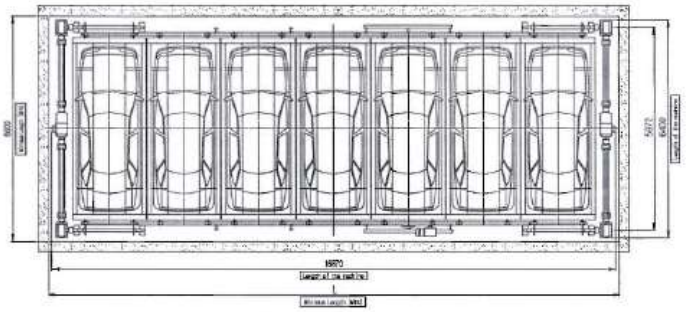
Height inside the building	Level	Two Levels	Three Levels	Four Levels
	H	4900	6900	8700
	H1	4300	6300	8100

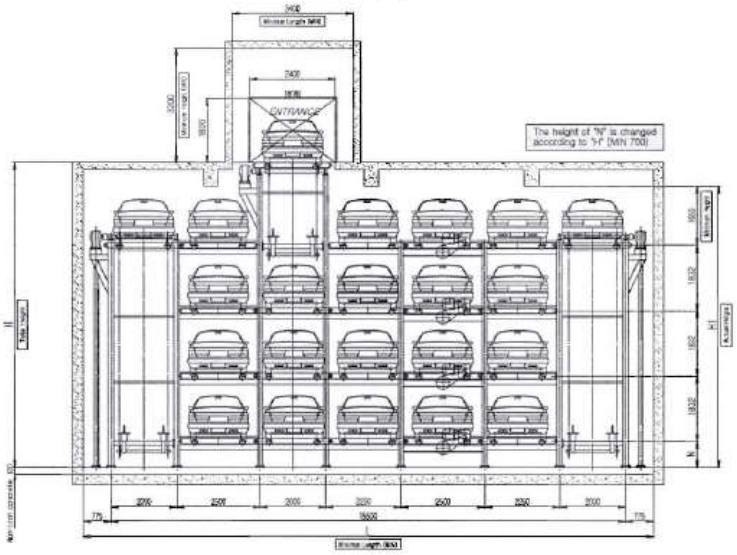
※ You had letter consult with us before you design because "H1" may be changed according to "H".
※ Drawings may be changed according to dimensions of the vehicle that is accepted in the parking facilities.



Upper Drive-in Parking L3 Type

DMC - L3U */ for Middle and Large-sized automobiles*





The Chart of Measure inside the Building according to the Number of Parked Automobiles

(Unit : mm)

Two Levels	Row	DMC2-6	DMC2-7	DMC2-8	DMC2-9	DMC2-10	DMC2-11	DMC2-12	DMC2-13
	Capacity	10	12	14	16	18	20	22	24
Three Levels	Row	DMC3-6	DMC3-7	DMC3-8	DMC3-9	DMC3-10	DMC3-11	DMC3-12	DMC3-13
	Capacity	14	17	20	23	26	29	32	35
Four Levels	Row	DMC4-6	DMC4-7	DMC4-8	DMC4-9	DMC4-10	DMC4-11	DMC4-12	DMC4-13
	Capacity	18	22	26	30	34	38	42	46
Length inside the building(L)		14800	17050	19300	21550	23800	26050	28300	30550

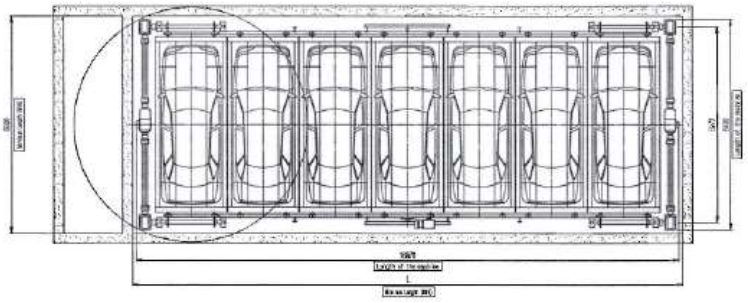
Height inside the building	Level	Two Levels	Three Levels	Four Levels
	H	In case of the L3 Type, the length between the entrance and the floor of the parking lot is not mechanically limited.		
	H1	4300	6300	8100

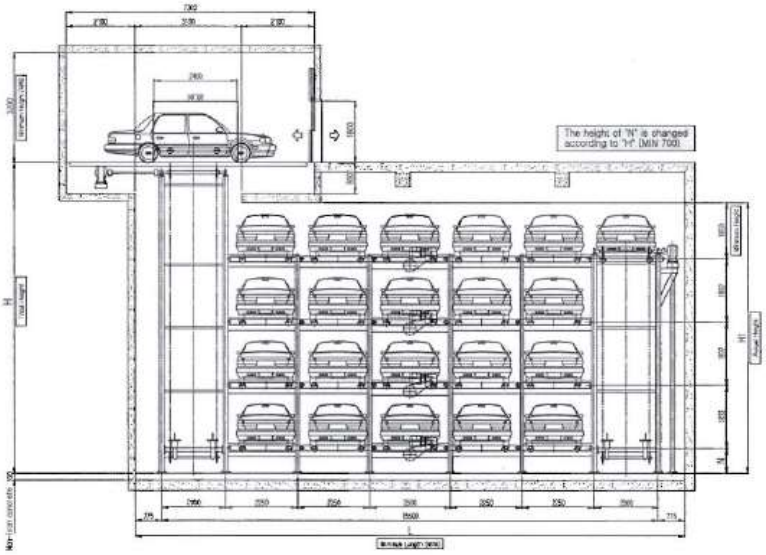
※ You had letter consult with us before you design because "H1" may be changed according to "H".
※ Drawings may be charged according to dimensions of the vehicle that is accepted in the parking facilities.

Dongyang Optima Parking

Upper Turn Table-Included Upper Drive-In Parking Type

DMC - L2UT */ for Middle and Large-sized automobiles*





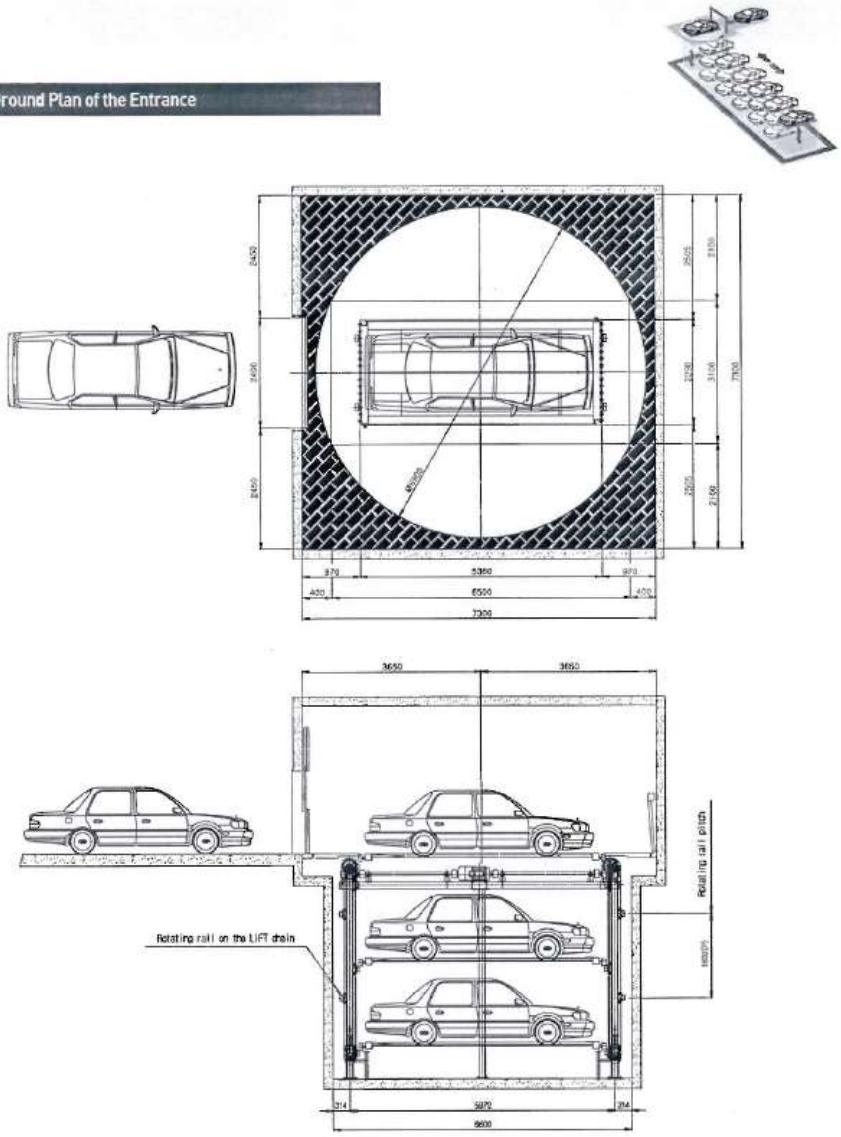
● The Chart of Measure inside the Building according to the Number of Parked Automobiles (Unit : mm)

Two Levels	Row	DMC2-6	DMC2-7	DMC2-8	DMC2-9	DMC2-10	DMC2-11	DMC2-12	DMC2-13
	Capacity	10	12	14	16	18	20	22	24
Three Levels	Row	DMC3-6	DMC3-7	DMC3-8	DMC3-9	DMC3-10	DMC3-11	DMC3-12	DMC3-13
	Capacity	14	17	20	23	26	29	32	35
Four Levels	Row	DMC4-6	DMC4-7	DMC4-8	DMC4-9	DMC4-10	DMC4-11	DMC4-12	DMC4-13
	Capacity	18	22	26	30	34	38	42	46
Length inside the building(L)		14800	17050	19300	21550	23800	26050	28300	30550

Height inside the building	Level	Two Levels	Three Levels	Four Levels
	H	5900	7900	9700
	H1	4300	6300	8100

※ You had letter consult with us before you design because "H1" may be changed according to "H".
※ Drawings may be changed according to dimensions of the vehicle that is accepted in the parking facilities.

Ground Plan of the Entrance

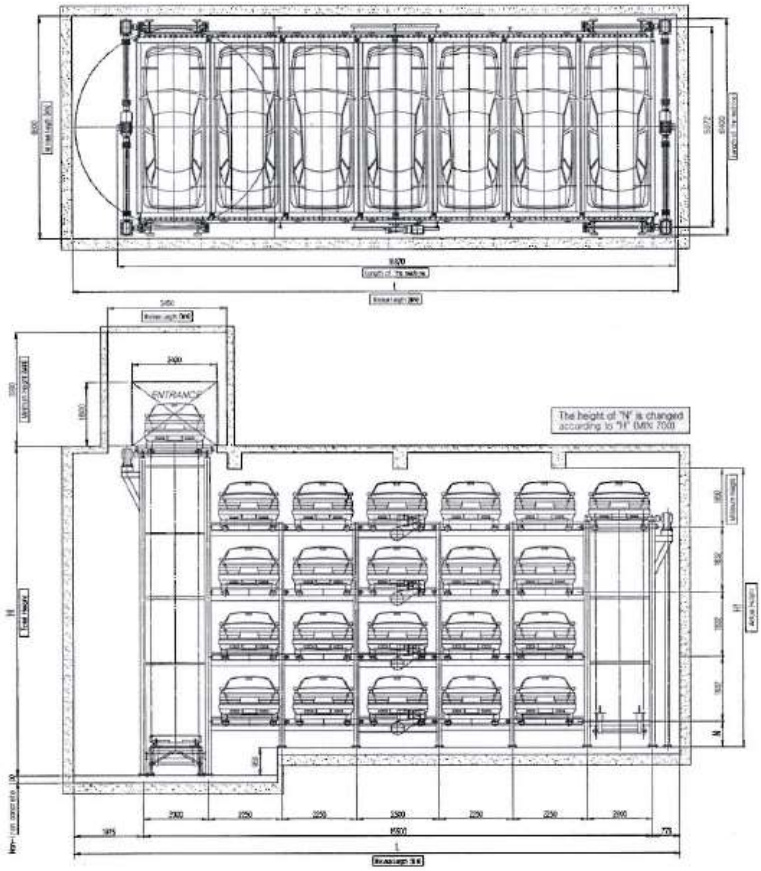


1. All of the 4 sides of the entrance can be the direction of the upper entrance.
2. At least 600mm is needed for the TURN TABLE PIT.

Dongyang Optima Parking

Lower Turn Table-Included Upper Drive-in Parking Type

DMC - L2UB */ for Middle and Large-sized automobiles*

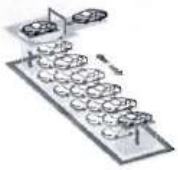


● The Chart of Measure inside the Building according to the Number of Parked Automobiles (Unit : mm)

Two Levels	Row	DMC2-6	DMC2-7	DMC2-8	DMC2-9	DMC2-10	DMC2-11	DMC2-12	DMC2-13
	Capacity	10	12	14	16	18	20	22	24
Three Levels	Row	DMC3-6	DMC3-7	DMC3-8	DMC3-9	DMC3-10	DMC3-11	DMC3-12	DMC3-13
	Capacity	14	17	20	23	26	29	32	35
Four Levels	Row	DMC4-6	DMC4-7	DMC4-8	DMC4-9	DMC4-10	DMC4-11	DMC4-12	DMC4-13
	Capacity	18	22	26	30	34	38	42	46
Length inside the building(L)		16000	18250	20500	22750	25000	27250	29500	31750

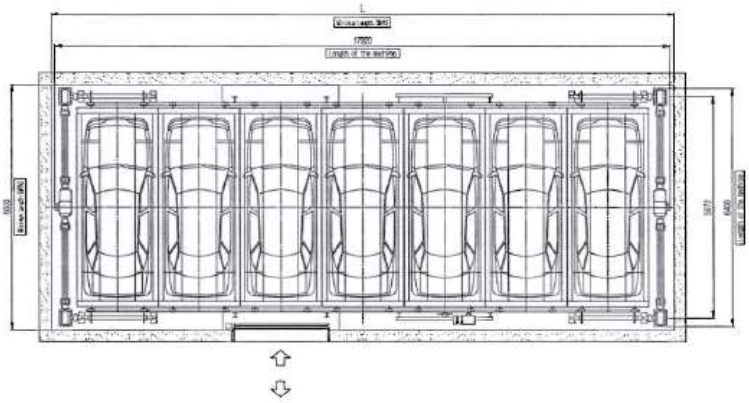
Height inside the building	Level	Two Levels	Three Levels	Four Levels
	H	5800	7800	9800
	H1	4300	6300	8100

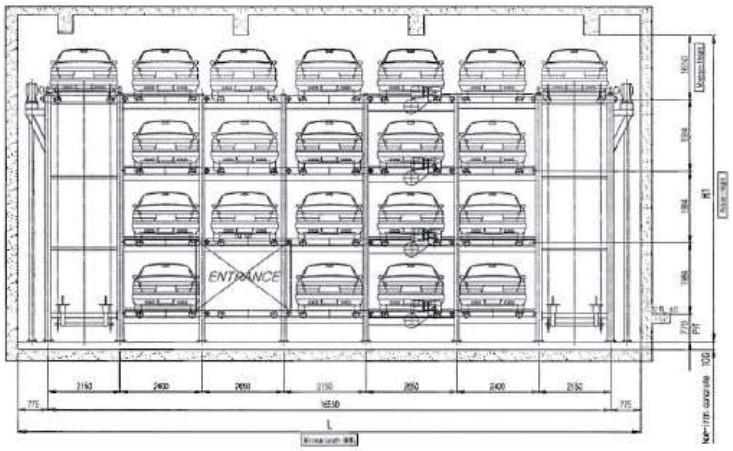
※ You had letter consult with us before you design because "H1" may be changed according to "H".
※ Drawings may be changed according to dimensions of the vehicle that is accepted in the parking facilities.



Direct Lower Drive-in Parking Type

DMC - L / *for Middle and Large-sized automobiles*





The Chart of Measure inside the Building according to the Number of Parked Automobiles

(Unit : mm)

Two Levels	Row	DMC2-6	DMC2-7	DMC2-8	DMC2-9	DMC2-10	DMC2-11	DMC2-12	DMC2-13
	Capacity	10	12	14	16	18	20	22	24
Three Levels	Row	DMC3-6	DMC3-7	DMC3-8	DMC3-9	DMC3-10	DMC3-11	DMC3-12	DMC3-13
	Capacity	14	17	20	23	26	29	32	35
Four Levels	Row	DMC4-6	DMC4-7	DMC4-8	DMC4-9	DMC4-10	DMC4-11		
	Capacity	18	22	26	30	34	38		
Length inside the building(L)		15700	18100	20500	22900	25300	27700		

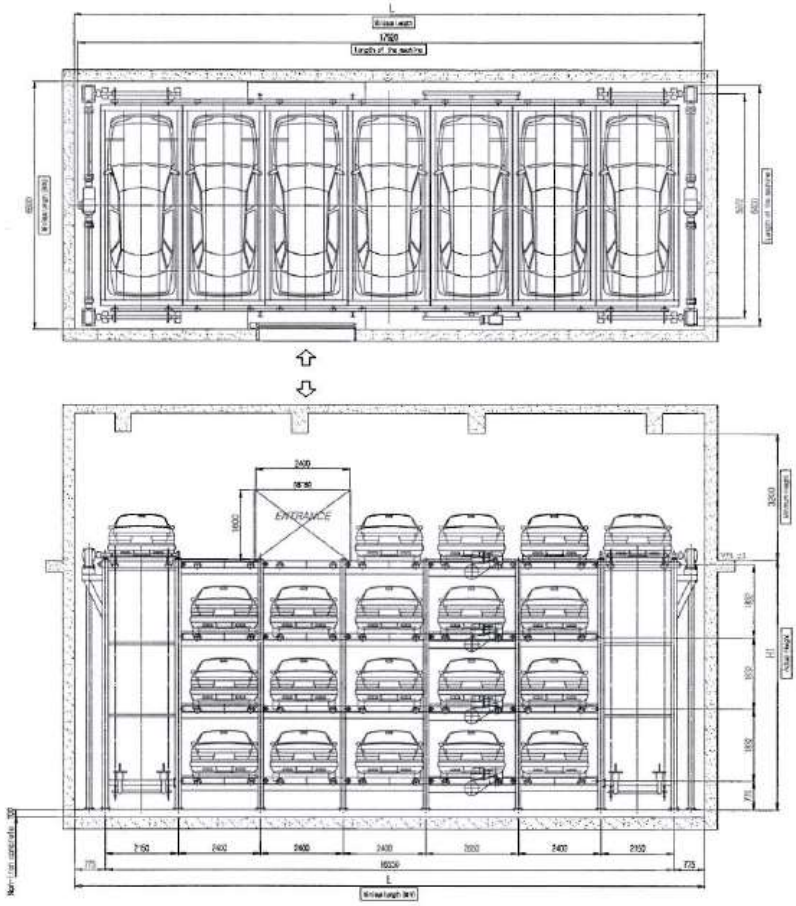
Height inside the building	Level	Two Levels	Three Levels	Four Levels
	H1	4500	6500	8500

※ The design of the parking lot for accommodating large-sized automobiles should be negotiated with our company.
※ Drawings may be changed according to dimensions of the vehicle that is accepted in the parking facilities.

Dongyang Optima Parking

Direct Upper Drive-in Parking Type

DMC - D / *for Middle and Large-sized automobiles*



● The Chart of Measure inside the Building according to the Number of Parked Automobiles (Unit : mm)

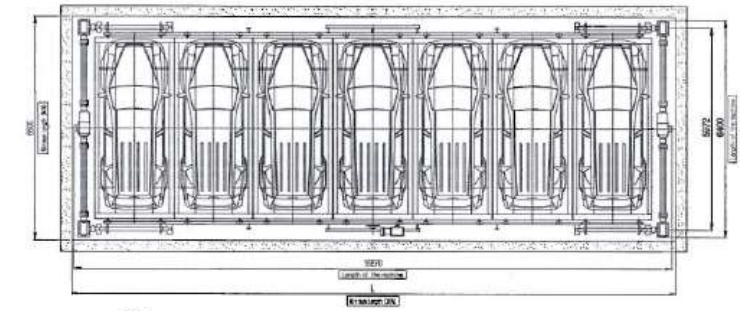
Two Levels	Row	DMC2-6	DMC2-7	DMC2-8	DMC2-9	DMC2-10	DMC2-11	DMC2-12	DMC2-13
	Capacity	10	12	14	16	18	20	22	24
Three Levels	Row	DMC3-6	DMC3-7	DMC3-8	DMC3-9	DMC3-10	DMC3-11	DMC3-12	DMC3-13
	Capacity	14	17	20	23	26	29	32	35
Four Levels	Row	DMC4-6	DMC4-7	DMC4-8	DMC4-9	DMC4-10	DMC4-11		
	Capacity	18	22	26	30	34	38		
Length inside the building(L)		15700	18100	20500	22900	25300	27700		

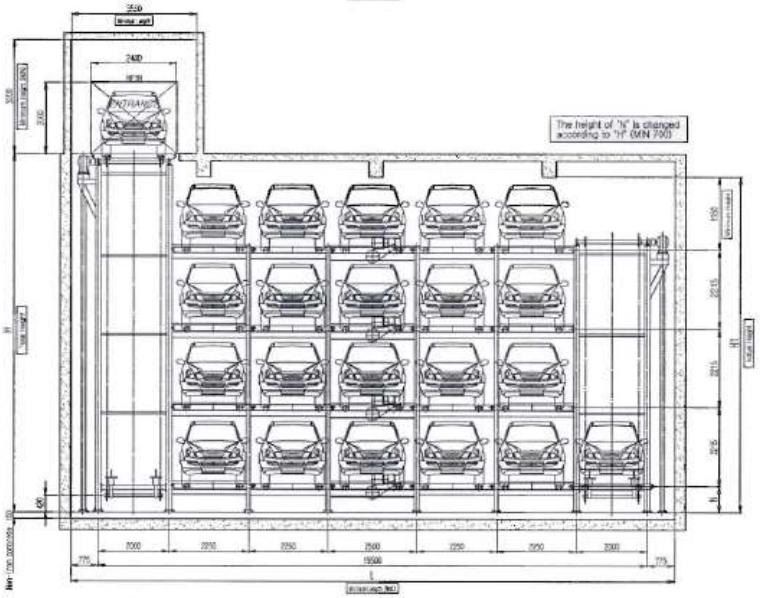
Height inside the building	Level	Two Levels	Three Levels	Four Levels
	H1	2700	4500	6300

※ You had letter consult with us before you design because "H1" may be changed according to "H".
※ Drawings may be changed according to dimensions of the vehicle that is accepted in the parking facilities.

Upper Drive-in Parking Type

DMC - L2U - SUV *(for SUV automobiles*





● The Chart of Measure inside the Building according to the Number of Parked Automobiles

(Unit : mm)

Two Levels	Row	DMC2-6	DMC2-7	DMC2-8	DMC2-9	DMC2-10	DMC2-11	DMC2-12	DMC2-13
	Capacity	10	12	14	16	18	20	22	24
Three Levels	Row	DMC3-6	DMC3-7	DMC3-8	DMC3-9	DMC3-10	DMC3-11	DMC3-12	DMC3-13
	Capacity	14	17	20	23	26	29	32	35
Four Levels	Row	DMC4-6	DMC4-7	DMC4-8	DMC4-9	DMC4-10	DMC4-11		
	Capacity	18	22	26	30	34	38		
Length inside the building(L)		14800	17050	19300	21550	23800	26050		

Height inside the building	Level	Two Levels	Three Levels	Four Levels
	H	5900	8100	10300
	H1	5100	7300	9500

※ You had letter consult with us before you design because "H1" may be changed according to "H".
※ Drawings may be changed according to dimensions of the vehicle that is accepted in the parking facilities.

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